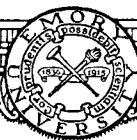


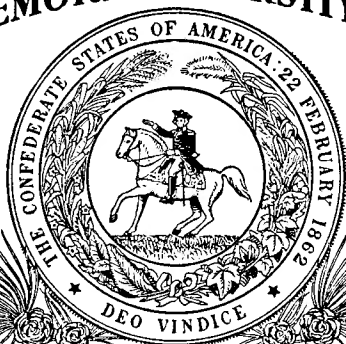
THE
PRINCIPLES
OF
ENGLISH GRAMMAR.

BY
A. S. WORRELL, A.M.

NASHVILLE, TENN.:
PUBLISHED BY GRAVES, MARKS & CO.
SOUTH-WESTERN PUBLISHING HOUSE.



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PUBLISHED BY GRAVES, MARKS & CO.,
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Entered, according to Act of Congress, in the year 1861, by

A. S. WORRELL,

In the Clerk's Office of the District Court of the Confederate States for the
District of Georgia.

P R E F A C E.

THE only apologies offered for presenting a *new Grammar* to the public are—first, *that every independent nation must furnish its own literature*; and second, *that none of the works hitherto presented to the public are perfect*. The Southerners, in their previous history, have been content to have their books furnished them by the North. This not only *discouraged Southern authorship, and cramped genius*, but it allowed the North the *chief means of shaping national bias*—THE PRESS. But now that the Southern people have separated from the North, and established an *independent nationality*, she will, of course, hail with pleasure every industrious effort of “*her own sons*” to free her from *Abolition dependencies*.

The author does not claim absolute perfection in the present work; but he *does* claim that, while he has embodied in this work the *best* that he could obtain from other sources, he has presented, in a *clearer, fuller* light, the “science of the English language,” than any other *one* author of his acquaintance.

Like the “parts of speech,” the “rules of Syntax” have been variously *extended* or *curtailed*, as if these important principles depended merely on “arbitrary taste;” yet the *former* are as clearly defined in their *number* as the latter. As the *purpose for which language is used* determines the *number* of “the parts of speech,” so the *number* of “grammatical rules” must be determined by the *number* and *kind* of *grammatical relations arising from the various combinations of words*.

The number of *rules* in the English language may properly be limited to XV This number has been increased by *one*, owing to the obscurity which has enveloped the “infinitive mood,” in order to remove “the mist.”

Few grammarians have *condescended* to inform us what part of speech “to” (preceding the infinitive) is. Some call it “the sign of the infinitive;” others, an “auxiliary” to the infinitive; many overlook it entirely; while a *few*, taking a correct view of it in *part*, fall into “fatal blunders.” Those who regard “to” as a preposition, generally agree that it may sometimes have a (grammatical) subject *in the objective case*; but this cannot be, since *one* word can have but *one* grammatical government.

If all the slight *deviations* from rules, and all *cautions against bad grammar*, should be dignified with the title of *rules*, then there is *no end* to rules. The *deviations* from rules are stated in the notes immediately following the rules themselves; so that the pupil can easily obtain a correct scope of the syntax of the language. If the pupil will study these rules and notes carefully, he will find little to trouble him in the most difficult English works.

Appended to the Syntax will be found a brief summary of “English Idioms,” which constitute no little difficulty in the way of learning the English language; also, a condensed chapter on the subject of “English Analysis,” which, if properly studied, will give a correct outline of this important subject. There are many other improvements which, for want of space, cannot be specified now.

There are three considerations which should commend this work to Southern patronage: 1. The author was *born* and *educated* in the *South*: 2. The work has been *edited* and *published* in the *South*: 3. The *work itself*: “let it stand or fall on its own merits.”

A. S. WORRELL.

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ENGLISH GRAMMAR.

LESSON I.

QUESTION. What is English Grammar?

ANSWER. It is the science that teaches the principles of the English language.

Q. What is language?

A. It is the medium through which we communicate thoughts.

Q. How many kinds of language do we use?

A. Three : natural, written, and spoken.

Q. What is natural language?

A. It is the use of signs to communicate thoughts.

Q. What is spoken language?

A. It is communicating thoughts vocally, or by means of the voice.

Q. What is written language?

A. It is a way of communicating thoughts by the use of certain characters used to represent the elementary sounds of the human voice.

Q. What are elementary sounds?

A. The primary or simple sounds of the human voice used in speaking.

ORTHOGRAPHY.—LETTERS.—VOWELS.

Q. What is orthography?

A. It is that part of grammar which treats of letters, syllables, words, and spelling.

Q. What is a letter?

A. A character representing an elementary sound of the human voice.

Q. How many letters are there in the English language?

A. Twenty-six.

Q. Into what are letters divided?

A. Into vowels and consonants.

Q. What is a vowel?

A. It is a letter which represents a free, uninterrupted sound of the human voice.

Q. Will you name the vowels?

A. They are *a*, *e*, *i*, *o*, *u*, and *w* and *y* not beginning a syllable.

Q. Have vowels but one sound?

A. No; some of them have several.

Q. How many sounds has *a*?

A. Four.

Q. What are they?

A. The first sound of *a* is like *a* in *ate*.

The second sound of *a* is like *a* in *art*.

The third sound of *a* is like *a* in *all*.

The fourth sound of *a* is like *a* in *cat*.

Q. How many sounds has *e*?

A. Two.

Q. What are they?

A. The first sound of *e* is like *e* in *me*.

The second sound of *e* is like *e* in *met*.

Q. How many sounds has *i*?

A. Three.

Q. What are they?

A. The first sound of *i* is like *i* in *mine*.

The second sound of *i* is like *i* in *pin*.

The third sound of *i* is like *i* in *machine*.

Q. How many sounds has *o*?

A. Three.

Q. What are they ?

A. The first sound of *o* is like *o* in *old*.

The second sound of *o* is like *o* in *move*.

The third sound of *o* is like *o* in *nod*.

Q. How many sounds has *u* ?

A. Three.

Q. What are they ?

A. The first sound of *u* is like *u* in *use*.

The second sound of *u* is like *u* in *sup*.

The third sound of *u* is like *u* in *full*.

Q. How many sounds has *y*, when used as a vowel, and what are they ?

A. Two. The first is like *i* in *mine* : as *dry*, pronounced as if it were *dri*.

The second is like *i* in *pin*, as *petty*.

Q. How many sounds has *w*, when used as a vowel, and what are they ?

A. Two. First, when it is the last letter of a syllable, it has very nearly the sound of *u*, as in *saw*, pronounced as if it were *sau*.

In the second it has the sound of *oo*.

Q. Is there any reason for the above order, “first,” “second,” etc. ?

A. None, except for convenience.

Q. Upon what does the sound of any particular vowel depend ?

A. Partly upon the *consonants* with which it is connected, and partly upon its *length*.

LESSON II

LETTERS.—CONSONANTS.—CLASSES OF CONSONANTS.

Q. What is a consonant ?

A. It is a letter which cannot be sounded alone, but is always used in connection with a vowel.

Q. Will you name the consonants?

A. They are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z,* and *w* and *y* beginning a syllable.

Q. What sounds have consonants?

A. They have no sounds which can be fully represented on paper, but if special attention be given to the following table, some idea of their sounds may be obtained. Thus :

b in bag—b-ag,	n in never—n-ever,
c in cat—c-at,	p in pat—p-at,
d in dog—d-og,	q in quest—q-uest,
f in fix—f-ix,	r in rate—r-ate,
g in go—g-o,	t in time—t-ime,
h in hat—h-at,	v in van—v-an,
j in june—j-une,	w in will—w-ill,
k in kate—k-ate,	x in fix—fi-x,
l in late—l-ate,	y in your—y-our,
m in mate—m-ate,	z in zinc—z-inc.

Q. How are consonants divided?

A. Into *semi-vowels* and *mutés*.

Q. What is a semi-vowel?

A. It is a consonant which can be imperfectly sounded without the aid of a vowel.

Q. What are the semi-vowels?

A. They are *f, h, j, l, m, n, r, s, v, w, x, y, z,* and *c* and *g* soft.

Q. What are the semi-vowels *l, m, n,* and *r* called?

A. Liquids, on account of the fluency of their sounds.

Q. What is a mute?

A. A mute is a consonant which cannot be sounded by itself.

Q. Will you name the mutés?

A. They are *b, d, k, p, q, t,* and *c* and *g* hard.

Q. How many of these sound alike?

A. Three : *k, q,* and *c,* hard.

Q. What is meant by *c* and *g* being *hard* or *soft*?

A. *C* is *hard* when it has the sound of *k*, as in *catch*, and *soft* when it has the sound of *s*, as in *city*. *G* is *hard* when it is sounded as in *gun*; it is *soft* when it has the sound of *j*, as in *gentle*.

EXERCISE.

Give the sound of each letter in the following words:

Above, around, afloat, against, across, cat, dog, fog, good, hood, ink, jack, lack, rack, saque, take, urchin, vile, winter, axe, yes, dizzy, rainy, snowy, one, two, chest, sheets, vowel, horse, city, cow, calf, wood.

LESSON III.

DIPHTHONGS.—TRIPHTHONGS.

Q. What is a diphthong?

A. It is the union of two vowels in one sound, as *ou* in *our*, *ea* in *fear*.

Q. How many kinds of diphthongs are there?

A. Two: *proper* and *improper*.

Q. What is a proper diphthong?

A. One in which both of the vowels are sounded, as *ou* in *flour*.

Q. What is an improper diphthong?

A. One in which but one of the vowels is sounded, as *ea* in *beat*.

Q. What is a triphthong?

A. The union of three vowels in one syllable, as *eau* in *beauty*.

Q. How many kinds of triphthongs are there?

A. Two: *proper* and *improper*.

Q. What is a proper triphthong?

A. One in which all of the vowels are sounded, as *uoy* in *buoy*.

Q. What is an improper triphthong?

A. One in which all of the vowels are not sounded, as *eau* in *beauteous*.

EXERCISE.

Name the diphthongs, triphthongs, and vowels in the following words :

Oil, owl, tow, anxious, anxiety, foil, mould, foolishness, sound, spool, young, buoyant, liquid, quest, guest, hay, maid, rogue, waist, buy, rye, vie, eyeing.

LESSON IV.

SYLLABLES.—WORDS.—SYLLABIFICATION.

Q. What is a syllable?

A. It is a letter or a combination of letters uttered by a single impulse of the voice ; thus : in *tiger*, *ti* constitutes one syllable, and *ger* another.

Q. What do syllables form?

A. Every syllable forms either a word or part of a word.

Q. What is a word?

A. A syllable or a combination of syllables, used as the sign of an idea.

NOTE.—All words do not convey definite ideas, as *a*, *the*, *any*.

Q. What are the names of words according to the number of syllables they contain?

A. A word of one syllable is called a *monosyllable* ; of two, a *dissyllable* ; of three, a *trisyllable* ; of four or more, a *polysyllable*.

Q. What is a *primitive* word?

A. One that is not derived from another word in the same language, as *dove*, *boy*, *man*.

Q. What is a *derivative* word?

A. One that is derived from another word in the same language, as *dovelet*, *boyish*, *manly*, from *dove*, *boy*, *man*.

Q. What is a compound word?

A. One which is composed of two or more words, as *school-teacher*, *love-feast*, *nevertheless*.

Q. What is a simple word?

A. One which is not compounded, as *school*, *teacher*, *never*, *the*, *less*, *love*, *feast*.

Q. In dividing words into syllables, are there any rules to guide us?

A. We are directed principally by the ear, but the following rules may be observed, when they are applicable :

R U L E S .

I. If two vowels, not forming a diphthong, come together, they must be separated in dividing the syllables, as *a-e-ri-ans*.

II. Consonants are usually joined with the vowels, diphthongs, or triphthongs which they modify in utterance, as *ad-vo-lu-tion*.

III. Grammatical and derivative endings are generally separated from the primitive words to which they are joined, as *harm-less*, *man-ly*, *execut-ed*.

IV Prefixes usually form separate syllables, as *dis-own*, *up-lift*. When the meaning of the prefix is disregarded, it may not form a syllable, as in *rec-reate*, composed of *re* and *create*.

V Compound words must first be divided into the words which compose them; then these words may be divided according to the usual rules.

LESSON V.

SPELLING.

Q. What is spelling?

A. It is naming the letters of a word in order, dividing it into its proper syllables, and pronouncing it correctly; or it is writing a word correctly.

Q. How is the art of spelling learned?

A. From the spelling-book and dictionary, and by observation and reading.

Q. What are the rules for spelling?

A. The following, though they do not embrace all, are very important:

RULES.

I. Monosyllables ending in *f*, *l*, or *s*, preceded by a single vowel, double *f*, *l*, or *s*, as *glass*, *cuff*, *pill*.

Exception 1. *Of*, *if*, and *of* have but one *f*.

Ex. 2. *Bul*, *nul*, *sal*, *sol*, have but one *l*.

Ex. 3. *As*, *has*, *gas*, *was*, *is*, *his*, *this*, *us*, *thus*, *pus*, *yes* have but one *s*.

II. Words ending in any consonants except *f*, *l*, or *s*, do not double the final letter, as *far*, *box*, *hat*.

Ex. 1. Except *all*, *ebb*, *egg*, *add*, *odd*, *inn*, *err*, *burr*, *purr*, *yarr*, *butt*, *buzz*, *fuzz*.

III. Monosyllables and words accented on the last syllable, ending in a single consonant preceded by a single vowel, or a vowel after *qu*, double the final consonant before an additional syllable beginning with a vowel, as *drop*, *dropped*, *quit*, *quitting*.

IV Double *l* usually becomes single before an additional

syllable beginning with a consonant, as *will*, *wilful*, *skill*, *skilful*.

V Words ending in any other double consonant retain it double before the terminations *ful*, *ly*, *ness*, and *less*, as *stif*, *stiffness*.

VI. Words ending in *y*, preceded by a consonant, change *y* into *i* before an additional syllable, as *wear**y*, *wear**ied*, *prett**y*, *prett**ier*.

Ex. 1. Before *ing*, *y* is retained, to prevent doubling *i*, as *marry*, *marrying*.

VII. Silent *e* is generally omitted before an additional syllable beginning with a vowel, as *have*, *having*, *tune*, *tunable*.

Ex. 1. Words ending in *ce* or *ge* retain the *e* before the terminations *able* and *ous*, as *peace*, *peaceable*, *courage*, *courageous*.

Ex. 2. Words ending in *oe* retain the final *e*, as *hoe*, *hoeing*.

Ex. 3. To prevent ambiguity, the word *dye*, and some others, retain the *e* before *ing*, as *eye*, *eyeing*.

VIII. Most verbs ending in *l*, though accented on the last syllable, do not double the *l* on receiving a syllable beginning with a vowel; as *reveal*, *revealed*.

IX. Compound words, formed by prefixing a word or a syllable to a monosyllable ending in *all*, retain the double *ll*, as *recall*, *befall*.

Ex. 1. Withal, therewithal, and wherewithal.

In words ending in *cive* and *ieve*, *e* precedes *i* when *c* precedes; otherwise *i* precedes *e*.

EXERCISE.

Correct the spelling in the following sentences according to the preceding rules, when applicable; otherwise, consult the dictionary.

Itt iss harde to dye. Can you spel beleive and recieve?

Thee prettiest girls stayed til the ugliest won had gon. Be carefull and allways fulfil your promisses. Spyes are happier than theives. Thee ladyes are writeing letters. Your welcum leter was duely receaved. A dutyful boy wil bee loved by awl. Animosity is allways blameable. Man ought to make a proper use off the tallents committed two him. Liveing economichally is beter than liveing extravagantly. Vicees two often are called follys. A great mysterry has bin revealled too him; therefour he thinks sum grate evil awates him. He has not wherewithall to buy bred. A slaveish man sincerely pleases himself.

LESSON VI

ETYMOLOGY.

Q. What is Etymology?

A. It is that part of grammar that treats of the classification of words and their modifications.

Q. Into how many classes are words divided?

A. Eight.

Q. What name is given to these classes?

A. Parts of Speech.

Q. What particular names do they have?

A. Noun, Verb, Adjective, Pronoun, Adverb, Preposition, Conjunctive, and Interjection.

Q. Why are there not more parts of speech?

A. Because words are used only for eight different purposes.

Q. Do all languages have the same number of parts of speech?

A. All languages which have attained to something like perfection have the same number, though all grammarians do not think so. It is the *purpose* for which language is used

that determines the number of classes, and not the *classifications* made by men.

Q. What reason can you give for the names of the several classes?

A. 1. The word *noun* means *name*; hence a word which is the *name* of any thing, is properly called a *noun*.

NOTE.—Be careful to observe that *the name*, and not the person or thing named, is a *noun*.

2. *Verb* means *word*; and since the words which *declare* or *affirm* something of a noun are the principal or most important words, they are called *verbs*.

3. *Adjective* means *joined* or *added to*; hence the class of words that are always *joined* or *added to* another class—viz., to *nouns* or *pronouns*—are called *adjectives*.

4. *Pronoun* means *for* or *instead of a noun*; and as there is a class of words which are used *instead of nouns*, they are called *pronouns*.

5. *Adverb* means *joined to a verb*. The words called *adverbs* are *joined chiefly to verbs* to modify their meaning, and hence they are called *adverbs*.

6. *Preposition* means *placed before*; and because this class of words is generally *placed before* the latter of two words which it connects, it receives the name *preposition*.

7. *Conjunctive* means *uniting* or *joining together*; hence the class of words used to *unite* or *join together* are called *conjunctives*.

8. *Interjection* signifies *thrown between*; hence the class of words *thrown in between* other words in a sentence or composition, having no grammatical connection with these words, are called *interjections*.

LESSON VII.

N O U N S .

Q. What is a *noun*?

A. The *name* of an object—any thing which we can *see*, *hear*, *feel*, *taste*, *smell*, or *think of*; as *man*, *horse*, *book*, *action*, *virtue*.

Q. Is any object a noun?

A. No; but the *names* of all objects are nouns; thus the object which we call *chair* is not a noun; but its *name*—*chair*—*is a noun*.

Q. Into how many classes are nouns divided?

A. Two: *Proper* and *Common*.

Q. What is a *proper noun*?

A. A *proper noun* is the name of an individual object, a particular people, or group, as *John*, *Boston*, the *Greeks*, the *Alps*.

Q. What is a *common noun*?

A. It is a name that is applicable to a whole class of objects.

NOTE.—The term *man* is applicable to the entire race of men; common nouns, therefore, serve to distinguish the *classes of objects*.

Q. Do proper nouns ever become common?

A. They do, when the word *the* is placed before them; as, “He is the *Cicero* of his age.”

Q. When do common nouns become proper?

A. When the noun is addressed as if it were a living being; as, “O *Liberty*! thy cause has few friends.”

Q. What particular classes of nouns are included under common nouns?

A. 1. *Collective nouns*, or such as signify two or more in a single word; as *assembly*, *army*, *company*, *pair*.

2. *Abstract nouns*, or names of qualities ; as *goodness*, *virtue*, *bashfulness*.

3. *Verbal nouns*, or the names of actions ; as *running*, *walking*, *working*.

EXERCISE.

Point out the nouns in the following words, and tell whether they are proper or common, collective, abstract, or verbal, and why.

William went home from the army. James's horse ran to town with him. The cow kicked the good dog. A cat frightened the mule. Fish are found in the Tennessee River. Columbia and Washington are the names of cities. The Amazon is a very large river. A boy is not a match for a goat. A large flock of geese. A good people. Goodness and kindness are sisters. Books and churches enlighten nations. The utility of running. The virtue of exercising pity. Bashfulness is not modesty. The forests of America are beautiful. My name is George Jones.

LESSON VIII.

GENDER.

Q. What is gender ?

A. Gender is the distinction of nouns with regard to sex.

Q. How many genders are there ?

A. Two : the *masculine* and the *feminine*.

Q. What does the masculine gender denote ?

A. The *male* sex, as *boy*, *man*, *father*.

Q. What does the feminine gender denote ?

A. The *female* sex, as *woman*, *sister*.

Q. When such nouns as *parent*, *deer*, and all those whose gender cannot be determined are found, what gender shall we give them?

A. Since we do not know what their *sex* is, we should say that their *gender* is *unknown*.

Q. Can the gender of such nouns ever be determined?

A. Yes; and when this is the case, we should give them their proper gender.

Q. Why may not such nouns be said to be of the "*common gender*?"

A. Because there is *no such gender*. [When we say a noun is of the "*common gender*," we seem to give it some *positive element*; but we cannot do this unless we have something to give. If we do not know a thing, it cannot be a fault in such cases to state it.]

Q. Do all nouns have gender?

A. No; those without life, or inanimate objects, have no sex, and of course can have no gender.

Q. Should we give any gender?

A. No; because they have none.

Q. How should we treat nouns that have no gender?

A. We should either not speak of their gender, or say "*without gender*." [Not to speak of gender would be more natural.]

Q. Do nouns without gender ever have gender attributed to them?

A. They do, when we speak of them as living beings; as, The *ship*, she is sailing; The *sun*, he is rising; The *moon*, she is shining.

EXERCISE.

Tell the gender of the following nouns, that have any; mention those whose gender is not known, and those that have none.

George, Mary, man, river, potato, Susan, boy, field, Boston, Thomas, cat, garden, Selma, Fannie, tree, friend, Rufus, bird, cousin, apple, fish, John, Ohio, pig, Asia, Columbus, virtue, meanness, affability, moderation, Atlanta, Alabama, running, leaping, singing, happiness, truth, girl.

LESSON IX.

WAYS OF DISTINGUISHING SEX.

Q. How many ways are there of distinguishing sex ?

A. Three.

1. By different words; as,

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Bachelor	Maid	Husband	Wife
Beau	Belle	King	Queen
Boar	Sow	Lad	Lass
Boy	Girl	Lord	Lady
Brother	Sister	Man	Woman
Buck	Doe	Master	Mistress
Bull	Cow	Nephew	Niece
Cock	Hen	Ram	Ewe
Drake	Duck	Sir	Madam
Earl	Countess	Son	Daughter
Father	Mother	Stag	Hind
Friar	Nun	Sloven	Slut
Gander	Goose	Uncle	Aunt
Hart	Roe	Wizard	Witch
Horse	Mare		

2. By different endings; as,

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Abbott	Abbess	Canon	Canoness
Actor	Actress	Caterer	Cateress
Administrator	Administratrix	Chanter	Chantress
Adulterer	Adulteress	Conductor	Conductress
Ambassador	Ambadressess	Count	Countess
Arbiter	Arbitress	Czar	Czarina
Baron	Baroness	Deacon	Deaconess
Benefactor	Benefactress	Duke	Duchess
Bridegroom	Bride	Elector	Electress

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Emperor	Empress	Prince	Princess
God	Goddess	Prophet	Prophetess
Heir	Heiress	Shepherd	Shepherdess
Hero	Heroine	Songster	Songstress
Hunter	Huntress	Sorcerer	Sorceress
Governor	Governess	Sultan	Sultana or Sultanness
Inheritor	Inheritrix or Inheritress	Suitor	Suitress
Jew	Jewess	Tiger	Tigress
Lion	Lioness	Testator	Testatrix
Marquis	Marchioness	Traitor	Traitress
Mayor	Mayoress	Tutor	Tutoress
Patron	Patroness	Victor	Victress
Peer	Peeress	Viscount	Viscountess
Poet	Poetess	Widower	Widow
Priest	Priestess		

3. By different prefixes ; as,

<i>Male.</i>	<i>Female.</i>
Cock-sparrow	Hen-sparrow
He-bear	She-bear
He-goat	She-goat
Male child	Female child
Male descendant	Female descendant
Man-servant	Female servant

EXERCISE.

Give the masculine and feminine nouns corresponding to the following model:

Boy, *girl*; woman, *man*.

Maid, abbot, witch, mare, friar, father, aunt, king, niece, bride, sorcerer, songstress, shepherd, prince, poet, peeress, mistress, heroine, hunter, lion, votary, traitress, goddess, maid-servant, horse, she-goat, he-bear, tutor, benefactress, tyrant, prophetess, priest, jewess, testatrix, patron, deacon, gander, mother, sister, wife, widow.

LESSON X.

NUMBER.

Q. What is number?

A. Number is that property of a noun or pronoun by which we determine *how many* are meant—whether *one* or *more than one*.

Q. How many numbers are there?

A. Two; *singular* and *plural*.

Q. What does the singular number denote?

A. One; as, *boy, horse, gun*.

Q. What does the plural number denote?

A. *More than one*; as, *boys, horses, guns*.

Q. Which may be considered the first form of a noun, the singular or the plural?

A. The singular; since the plural, in most cases, is formed from the singular. [Besides, it is natural that objects should first receive their names *singly* before there should be a noun to denote the *plural* of the same species.]

Q. What are the rules for forming the plural?

A. GENERAL RULE: Add *s* to the singular; as, *boy*, (sing.,) *boys*, (plural;) *girl*, (sing.,) *girls*, (plural.)

Q. What are the special rules?

A. I. Nouns ending in *i*, *s*, *sh*, *ch*, (soft,) *x*, *z*, or *o*, form the plural by adding *es* to the singular; as, *pass*, *passes*; *brush*, *brushes*; *church*, *churches*; *box*, *boxes*; *phiz*, *phizes*; *hero*, *heroes*; *houri*, *houries*.

Ex. Nouns ending in *eo* or *io*, as also *canto*, *grotto*, *halo*, *portico*, *quarto*, *solo*, and some others, form their plural by adding *s*; as, *cameo*, *cameos*; *seraglio*, *seraglios*; *tyro*, *tyros*.

II. Nouns ending in *y*, after a consonant, or *qu*, change *y* into *ies*, to form the plural; as, *pony*, *ponies*; *colloquy*, *col-*

loquies. But if *y* is preceded by a vowel, the plural is formed according to the general rule; as, *monkey, monkeys*.

III. Fifteen nouns in *f* or *fe*—viz.: *leaf, calf, self, half, beef, loaf, sheaf, shelf, wolf, wharf, thief, elf, wife, knife, life*—form the plural by changing *f* or *fe* into *ves*; as *loaf, loaves*; *wife, wives*.

NOTE.—*Staff*, a walking-stick, changes *ff* into *ves* for the plural, but its compounds form the plural regularly.

Q. What are the irregular nouns?

A. Such as do not form the plural according to any rule; as,

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Man	Men	Goose	Geese
Woman	Women	Mouse	Mice
Child	Children	Louse	Lice
Foot	Feet	Cow	Cows or kine
Ox	Oxen	Tooth	Teeth

Q. How do nouns introduced from foreign languages usually form their plural?

A. They retain their original form of the plural; as,

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Antithesis	Antitheses	Effluvium	Effluvia
Appendix	Appendices or appendixes	Ellipsis	Ellipses
Arcanum	Arcana	Emphasis	Emphases
Automaton	Automata	Encomium	Encomia or en- comiums
Axis	Axes	Erratum	Errata
Beau	Beaux	Genus	Genera
Basis	Bases	Hypothesis	Hypotheses
Calx	Calces	Index	Indices or indexes.
Cherub	Cherubim	Lamina	Laminæ
Crisis	Crises	Magus	Magi
Criterion	Criteria	Memorandum	Memoranda or memorandums
Datum	Data	Metamorphosis	Metamorphoses
Desideratum	Desiderata		
Diæresis	Diæreses		

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Parenthesis	Parentheses	Stimulus	Stimuli
Phenomenon	Phenomena	Stratum	Strata
Radius	Radii	Thesis	Theses
Stamen	Stamina	Vertex	Vertices
Seraph	Seraphim or seraphs.	Vortex	Vortices or vortexes.

NOTE.—Some other words besides the above are sometimes used, but these are the most common.

Q. Have any nouns two forms in the plural?

A. Yes; but they have different meanings; as,

<i>Singular.</i>	<i>Plural.</i>	<i>Plural.</i>
Brother.	Brothers, (of the same family.)	Brethren, (of the same society.)
Die.	Dies, (for coining.)	Dice, (for gaming.)
Fish.	Fishes, (individuals.)	Fish, (the species.)
Genius.	Geniuses, (men of genius.)	Genii, (imaginary spirits.)
Index.	Indexes, (tables of contents.)	Indices, (signs in algebra.)
Pea.	Peas, (distinct objects.)	Pease, (referring to a mass.)
Penny.	Pennies, “	Pence, “

Q. Are any nouns used only in the singular?

A. Yes; names of *metals*, *virtues*, *vices*, and those which denote things measured or weighed, are generally used in the singular; as, *gold*, *temperance*, *beef*, *cider*. But, to express varieties, some have plural forms; as, *wine*, *wines*; *sugar*, *sugars*; *metal*, *metals*.

Q. What nouns are used only in the plural?

A. *Annals*, *antipodes*, *assets*, *embers*, *ashes*, *credenda*, *clothes*, *scissors*, and some others.

Q. What nouns in the singular form are either singular or plural?

A. *Deer*, *sheep*, *swine*, *trout*, *salmon*, *apparatus*, *hiatus*, and some others.

Q. What nouns in the plural form are either singular or plural?

A. *Amends*, *means*, *riches*, *pains*, and the names of some

of the sciences ; as, *mathematics, metaphysics, ethics, optics, politics.*

NOTE.—The last-mentioned nouns are used mostly in the singular.

Q. How is the plural of *proper* nouns formed ?

A. According to the *general rule* ; as, *Crawford, Crawford's ; Simpson, Simpsons.*

NOTE 1.—The word "*the*" should be placed before the plural of proper nouns ; as, *The Crawford's.*

NOTE 2.—Proper names have the plural only when they refer to a *tribe* or *family* ; or to several persons of the same name ; as, *The twelve Cæsars ; The three Mr. Rays.*

NOTE 3.—When a title is prefixed to the proper name the title is usually made plural, whether the names are the same or different ; as, *The Misses Gordon ; Misses Jones ; Misses Brown and Whitby.* But some authorities say, "*Miss*" Gordons ; varying the *name* to form the plural. This, though not so common, is quite as good as the other.

NOTE 4.—When the title "*Mrs.*" is used, the name is varied to form the plural ; as, *The Mrs. Bells ; The two Mrs. Smiths.*

Q. How do compound nouns form their plural ?

A. They *vary the principal word* ; as, *father-in-law, fathers-in-law ; son-in-law, sons-in-law ; fellow-servant, fellow-servants.*

Q. How do compounds ending in *ful* form their plural ?

A. By the *general rule* ; as, *cupful, cupfuls.*

NOTE.—*Men-servants* and *women-servants* have both words plural.

EXERCISE.

Give the singular, or plural, corresponding to the forms below ; also, give the rule in each case.

Cow, hog, pony, eagle, time, arcana, antithesis, axes, loaf, gold, wheat, oats, alkali, bees, ashes, ethics, mother-in-law, step-mother, Cicero, Mr. Snell, Miss Leslie, Mrs. Ray, optics, men, oxen, strata, beaux, geese, box, moon, church, overseer, case, face, hand, nail, wish, lash, lass, mass, watch, atlas,

books, heroes, veto, grotto, negroes, mulatto, motto, fives, strife, turf, hoof, leaves, wives, lice, mouse, deer, swine, vermin, folio, bagnio, story, lady, babies, bamboo, cherry, berries, turkeys, kidney, ambiguity, soliloquy, cupful, hand-fuls, courts-martial.

Correct the following sentences :

Mary saw two *mans*. John went after the *turkeies*. *Gooses* can swim in *pondes*. The two men have *wifes*. Thomas gave four *pennys* for some *cherrys*. The *doges* will leave the *fieldes*. The cat caught some *mouses*. The *shelves* in my desk are broken. There were three *heros* in the late war. *Thiefs* will steal *knifes*. Anna divided the apples into *halfs*. Mary's *studys* are difficult. Three *foots* make a yard.

LESSON XI.

PERSON OF NOUNS.

Q. What is person ?

A. It is that property of a noun which distinguishes it as the *speaker*, or *writer* ; the person *spoken to* ; or the *person*, or *thing spoken of*.

Q. How many persons are there ?

A. Three : first, second, and third.

Q. What does the first person denote ?

A. The *speaker*, or *writer* ; as, " I, *James*, did it."

Q. What does the second person denote ?

A. The person *spoken to*, or *addressed* ; as, *John*, study diligently.

Q. What does the third person denote ?

A. The person or thing *spoken of* ; as, The *trees* grow.

EXERCISE.

Name the nouns and tell their person in the following sentences :

Model.—I, Charles, said it.—*Charles* is a proper noun of the *first person*.

I, *Henry*, will do what you command. *John*, come to me. *Susan*, are you reading? *James* said that he was reading. The *man* came. The *boys* are going. The *servants* are dutiful. The *cotton* is growing. The *wheat* is ripe.

LESSON XII.

CASES OF NOUNS.

Q. What is case?

A. Case is that property of nouns which indicates their relation to some other word or words in the same sentence.

Q. How many cases have nouns?

A. Three: nominative, possessive, and objective.

Q. What does the nominative case denote?

A. It usually denotes the relation of the subject of a sentence.

Q. What does the possessive case denote?

A. The relation of ownership, or origin.

Q. How is the possessive case of nouns in the singular usually formed?

A. By adding *s* with an apostrophe [*'*] before it to the nominative singular; as "Woman's constancy."

Q. Is there any exception to this rule?

A. There is; when a word ends with the sound of *s*, or *z*, the addition of *s* would create a harshness; and hence the *s* is usually omitted in such cases; as, "For goodness' sake;" "For conscience' sake."

NOTE.—There is no invariable rule on this subject: the ear should decide. The word *witness* has the apostrophe and *s*; as, "The witness's oath."

Q. How is the possessive of plural nouns formed?

A. If the nominative ends in *s*, by adding the apostrophe only; otherwise, regularly; as, "Boys' hats," "Men's shoes."

NOTE.—When the singular and plural are alike in the nominative, the apostrophe should follow the *s* in the plural to distinguish it from the singular; as, "Sheep's wool," (sing.) "Sheeps' wool," (plu.)

Q. Are the apostrophe and *s* ever used to denote any thing except the possessive case?

A. Yes; they are often used to denote plurality; as, The a's, b's, c's, 5's, pro's, con's, etc.

Q. When several nouns are in the possessive case, limiting the same noun, how is the possessive expressed?

A. By putting the last noun in the possessive; as, "Liddell & Scott's Lexicon."

NOTE.—If it were written Liddell's & Scott's Lexicon, it would denote that each was the author of a different lexicon.

EXERCISE.

Spell and write the possessive case of each of the following nouns:

Apple, apricot, berry, berries, cherries, chairs, dog, domes, elephant, Eliza, fence, fiddles, goose, graves, horses, hawk, ink, inches, James, jay, Kate, lice, lady, Mary, morass, Nelson, needless, okra, Oscar, pailings, painting, querulousness, rats, rail, snake, snuff, tea, tables, union, virtue, vanity, watchfulness, water, Xerxes, yelks, zinc.

OBJECTIVE CASE.

Q. What does the objective case denote?

A. The object of a verb, participle, or preposition; as, You know the man.

Q. How may the object of a verb, participle, or preposition, be known?

A. It answers to *whom* or *what* after the verb, participle, or preposition; as, "The boy knows the *man*."—The boy knows *whom*? Ans. The *man*.—"The man of *straw*."—The man of what? Ans. *Straw*.

Q. What form has a noun in the objective case?

A. The same form as the nominative, and is distinguished from it by its position in a sentence, or its simple dependence according to the sense.

Q. In what does parsing consist?

A. In naming a part of speech, giving its modifications, relation, agreement, or dependence, and the rule for its construction.

Q. What is the order of parsing a noun?

A. Tell, 1. What part of speech it is. Why?

2. Proper or common. Why?

3. Its gender, (if it has any.) Why?

4. Person. Why?

5. Number. Why?

6. Case. Why?

7 The rule.

EXERCISE.

Model for parsing the possessive case.—*Maria's dog*.

Maria's is a noun—the name of an object; proper—it is the name of an individual; feminine gender—the name of a female; third person—spoken of; singular number—it means but one; possessive case—it denotes ownership; and limits the noun *dog* according to

RULE A.—THE POSSESSIVE CASE LIMITS THE NOUN WITH WHICH IT IS CONNECTED.

LESSON XIII.

DECLENSION OF NOUNS.—PARSING.

Q. What is the declension of a noun ?

A. The regular arrangement of its numbers and cases ;
thus :

EXAMPLE I.—Pond.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Pond.	Ponds.
<i>Poss.</i> Pond's.	Ponds'.
<i>Obj.</i> Pond.	Ponds.

EXAMPLE II.—Woman.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Woman.	Women.
<i>Poss.</i> Woman's.	Women's.
<i>Obj.</i> Woman.	Women.

EXAMPLE III.—Box.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Box.	Boxes.
<i>Poss.</i> Box's.	Boxes'.
<i>Obj.</i> Box.	Boxes.

EXAMPLE IV.—Sky.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Sky.	Skies.
<i>Poss.</i> Sky's.	Skies'.
<i>Obj.</i> Sky.	Skies.

Let the pupil parse the nouns in the possessive in the following

EXERCISE.

The rose's bloom. Youth's joys. Old age's sorrows.
Time's revolving wheel. The old year's departure. Laura's

book. For conscience' sake. Mercy's sake. Pigs' pen. Boys' hats. Sheep's wool. Men's appetite. Julia's bonnet. Angels' songs. Mary's mother's sister's daughter's cousin's uncle's hat. John's brother's boot. Peter's wife's mother's knife. Anna's new slate. This is Charles' book, and that is Abbie's. Home's blessings. Time's fleeting moments. Love's smiles.

LESSON XIV.

PRONOUNS.

Q. What is a pronoun?

A. A pronoun is a word used *instead of* or *for* a noun; as, John was lazy, and *he* left *his* plow.

Q. For *what* purpose do we use pronouns?

A. We use them, first, to avoid repeating nouns previously mentioned; secondly, the *person speaking* may use pronouns to designate himself and the person addressed; in which cases the pronoun may not stand for any *name*, or imply a previous mention of any *name*.

Examples.—“Mary wants *her* book.” In this sentence the pronoun “*her*” stands for *Mary's* and is used to avoid the repetition of that noun.

“*I* am going home.” “Where are *you* going?” In these sentences “*I*” and “*you*” are used respectively for the “*person speaking*” and the “*person addressed*,” and have no reference to names previously mentioned.

Q. Do pronouns stand merely for nouns?

A. No: properly speaking, pronouns stand for nouns and the words that limit them; thus, “*The good woman* treated us so hospitably that we were compelled to love *her*.” In this sentence, *her* stands for “*the good woman*.”

Q. Into how many classes are pronouns divided ?

A. Three : *personal, relative, and interrogative.*

PERSONAL PRONOUNS.

Q. What is a personal pronoun ?

A. A personal pronoun is used both to represent a noun, and show its person.

Q. Will you name the personal pronouns ?

A. They are, *I, thou or you, he, she it.* These are the simple personal pronouns.

Q. What modifications have pronouns ?

A. They have the same modifications as nouns ; namely, *persons, numbers, genders, and cases.*

Q. How are the persons, numbers, etc., of personal pronouns usually distinguished ?

A. By the words themselves, as will be seen from the

DECLENSION OF PRONOUNS.

I, of the first person, either gender.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom. I.</i>	<i>We.</i>
<i>Poss. My or mine.</i>	<i>Our or ours.</i>
<i>Obj. Me.</i>	<i>Us.</i>

THOU, of the second person, either gender.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom. Thou.</i>	<i>You or ye.</i>
<i>Poss. Thy or thine.</i>	<i>Your or yours.</i>
<i>Obj. Thee.</i>	<i>You.</i>

HE, of the third person, masculine gender.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom. He.</i>	<i>They.</i>
<i>Poss. His.</i>	<i>Their or theirs.</i>
<i>Obj. Him.</i>	<i>Them.</i>

SHE, of the *third person, feminine gender.*

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> She.	They.
<i>Poss.</i> Her or hers.	Their or theirs.
<i>Obj.</i> Her.	Them.

IT, of the *third person, gender unknown or wanting.*

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> It.	They.
<i>Poss.</i> Its.	Their or theirs.
<i>Obj.</i> It.	Them.

NOTE.—Three of the personal pronouns have two forms of the possessive in the singular number, *my* or *mine*, *thy* or *thine*, *her* or *hers*; and in the plural all of them have two forms, *our* or *ours*, *your* or *yours*, *their* or *theirs*. The first form is used before the noun expressed, the second, when the noun is understood, or does not immediately follow the pronoun.

COMPOUND PERSONAL PRONOUNS.

Q. What are compound personal pronouns?

A. When the word "*self*" is added to the simple personal pronouns, they form *compound personal pronouns*.

Q. How many compound personal pronouns are there?

A. Five: *myself*, *thyself*, *himself*, *herself*, *itself*.

Q. When are these words used?

A. When an action reverts upon the doer, and when some person is to be distinguished from others.

Q. Do these pronouns have all of the cases?

A. They do not: they are wanting in the possessive, and are alike in the nominative and objective; as,

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Myself.	Ourselves.
<i>Poss.</i>	
<i>Obj.</i> Myself.	Ourselves.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Thyself.	Yourselves.
<i>Poss.</i>	
<i>Obj.</i> Thyself.	Yourselves.
<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Himself.	Themselves.
<i>Poss.</i>	
<i>Obj.</i> Himself.	Themselves.
<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Herself.	Themselves.
<i>Poss.</i>	
<i>Obj.</i> Herself.	Themselves.
<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Itself.	Themselves.
<i>Poss.</i>	
<i>Obj.</i> Itself.	Themselves.

Q. What is the order of parsing a pronoun?

- A. Tell, 1. What part of speech. Why?
 2. What kind. Why?
 3. Person. Why?
 4. Number. Why?
 5. Gender. Why?
 6. Case. Why?
 7. Rule.

Let the pupil parse the nouns and pronouns in the possessive case in the following

EXERCISE.

Model.—His book.

His is a pronoun—a word used instead of a noun; personal pronoun—it represents the name of some one, and shows the person; masculine gender—it denotes the name of a male; third person—spoken of; singular number—

means but one; possessive case—denotes ownership, and limits the noun *book* according to

RULE A—THE POSSESSIVE CASE LIMITS THE NOUN WITH WHICH IT IS CONNECTED.

Her slate. My boot. Your hat. His dog. Their house. The cat's paw. Its pen. The man's hair. His sheep. Hen's egg. Our pig. The cow's horn. Thy nonsense. Thy father's counsel. Your brother's rage. Our sister's cousin. Their uncle's cow.

LESSON XV

RELATIVE AND INTERROGATIVE PRONOUNS.

Q. What is a relative pronoun?

A. A relative pronoun is a pronoun that stands for some word or clause, called the antecedent, and connects its clause with the antecedent clause.

Q. Will you name the relative pronouns?

A. They are *who*, *which*, *what*, and *that*; and the compounds *whoever* or *whosoever*, *whichever* or *whichever*, *whatsoever* or *whatsoever*.

Q. When is *who* used?

A. *Who* is used in speaking of persons; as, "That is the girl *who* came."

Q. When is *which* used?

A. *Which* is used in speaking of animals and things; as, "The cow *which* jumps." "The vine *which* bears grapes."

Q. Is *which* ever used in speaking of persons?

A. It is, when we wish to distinguish one individual from another, or a particular one from many others; also, when a collection of persons is referred to as a whole; as, "He told

me *which* of the men had gone." "The committee *which* was appointed."

Q. When is *that* used?

A. *That* is used instead of *who* or *which* in speaking of persons, animals, or things; as, "The man *that* (who) spoke." "The dog *that* (which) bites." "The tree *that* (which) bears fruit."

Q. When is *that* used in preference to *who* or *which*?

A. *That* is used in preference to *who* or *which* in the following cases:

1. In speaking of persons and things; as, "The boy and the dog *that* I saw are dead."

2. In speaking of children; as, "The child *that* came."

3. After the adjective *same*; as, "This is the same woman *that* passed here yesterday."

4. After the superlative degree; as, "He is the tallest man *that* the country ever produced."

5. After the relative *who*; as, "Who *that* thinks."

6. To avoid the repetition of the relative *who*; as, "The man who came to town, and the servant *that* drove his carriage, have been lost."

Q. Is *that* always a relative?

A. It is not; but it is always a relative when *who* or *which* can be substituted for it; as, "The days *that* (which) are gone for ever." "The man *that* (who) came."

Q. How is *what* used?

A. It is used only when the antecedent is omitted, and is applied to things; as, "The man received *what* he wanted."

Q. What is *what* equivalent to as a relative?

A. To *that which*, or *the thing which*; as, "The man received *what*—that is, *that which*, or *the thing which*—he wanted."

Q. How are the compound relatives used?

A. Like their corresponding simple pronouns.

DECLENSION OF RELATIVE PRONOUNS.

WHO, applied to persons.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Who.	Who.
<i>Poss.</i> Whose.	Whose.
<i>Obj.</i> Whom.	Whom.

WHICH, applied to animals and things.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Which.	Which.
<i>Poss.*</i>	
<i>Obj.</i> Which.	Which.

WHAT, usually applied to things.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> What.	What.
<i>Poss.</i>	
<i>Obj.</i> What.	What.

THAT, applied to persons, animals, and things.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> That.	That.
<i>Poss.</i>	
<i>Obj.</i> That.	That.

Q. How are the compound relative pronouns declined?

A. In the same manner as the simple relatives; as,

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> Whoever.	Whoever.
<i>Poss.</i> Whosoever.	Whosoever.
<i>Obj.</i> Whomever.	Whomever.

INTERROGATIVE PRONOUNS.

Q. What are interrogative pronouns?

A. The interrogative pronouns are pronouns used in asking questions.

* *Whose* is often used as the possessive of *which*; as, "A religion whose origin is divine."

Q. Name them.

A. They are, *who*, *which*, and *what*, when they are used in asking questions; as, "*Who* comes?" "*Which* is the house?" "*What* are you holding?"

Q. To what are *who*, *which*, and *what* respectively applied when used interrogatively?

A. *Who* is applied to persons, *which* and *what* to persons, animals, and things.

Q. What does *who* inquire for? *which*? *what*?

A. *Who* inquires for the name; *which* for the individual, and *what* for the character or occupation. As, "*Who* employs you?" "*Mr. Mann.*" "*Which* of the Manns?" "*John.*" "*What* is he?" "*A farmer.*"

Q. What is the difference between relatives and interrogatives?

A. Relatives have reference to subjects that are *antecedent*, *definite*, and *known*; while interrogatives refer to subjects that are *subsequent*, *indefinite*, and *unknown*, which it is expected the answer will contain.

LESSON XVI.

VERBS.

Q. What is a verb?

A. A verb is a word which affirms the action or state (expressed by it) of its subject.

Q. How are verbs divided with respect to their signification?

A. Into *transitive* and *intransitive*.

Q. What is a transitive verb?

A. One that requires the addition of an object to complete its meaning; as, "*John struck the bird.*"

Q. What is an intransitive verb?

A. One that does not require the addition of an object to complete its meaning; as, "*The dog barks.*"

MODIFICATIONS OF VERBS.

Q. How many kinds of modifications have verbs?

A. Five: *voices, moods or modes, tenses, numbers, and persons.*

VOICES.

Q. To what is voice applied?

A. To the two forms of the transitive verb.

Q. How many voices have verbs?

A. Two: the *active* and the *passive*.

Q. What does a verb in the active voice represent?

A. It represents the action of the verb as terminating on some object different from its subject, or upon the subject expressed in the form of a compound pronoun; as, "John *strikes* the *dog*; the *dog bites himself*."

Q. What does the passive voice represent?

A. It shows that the subject (nominative) is *acted upon*; as, "James *is struck* by John."

Q. How many equivalent forms may a sentence containing a transitive verb, take?

A. Two: one in which the verb is in the active voice, and the other in which it is in the passive voice; as, "Julia *loves* Mary," is equivalent to "Mary *is loved* by Julia."

NOTE.—When the verb has the passive form, the agent, or doer, is in the objective case after "*by*."

LESSON XVII.

MOOD OR MODE.—TENSE.

Q. What is *mode*?

A. The manner in which the attribute is asserted of the subject.

Q. How many modes have verbs ?

A. Four : the *indicative*, the *potential*, the *imperative*, and the *infinitive*.

Q. What does the indicative mode do ?

A. It affirms the action or state of a verb as a fact or question, as, "The boy *loves*." "Does the boy *love*?" "If the boy *loves*."*

Q. What does the potential mode express ?

A. It expresses the *ability*, *power*, *will*, or *obligation* of performing an act, or being in a state ; as, "The boy *can learn*." "If he *may learn*." "May he *be* ?"

Q. For what is the imperative mode used ?

A. It is used to express a *command*, *exhortation*, *entreaty*, or *permission* ; as, "Obey your teacher." "Save my child." "Depart in peace."

Q. What does the infinitive mode express ?

A. It expresses the action of the verb *abstractly*, and has no variation of form for the different numbers and persons ; as, "*To love*," "*To see*."

TENSE.

Q. What does tense denote ?

A. Tense denotes time ; and as applied to the verb, is that property which shows whether it represents an action or state, as present, past, or future.

Q. How many kinds of tenses are there ?

A. Two : *absolute* and *relative*.

Q. What is an absolute tense ?

A. One that represents an action or state as *being* performed or *existing* in present, past, or future time.

NOTE.—Most grammarians—if the indicative or potential mode is used *conditionally*, by employing a conjunctive—call this manner of affirmation the *subjunctive mode*.

Q. From what do the absolute tenses take their names?

A. They take the names of the divisions of time to which they belong; namely, the present, past, and future tenses.

Q. What is a *relative* tense?

A. One that represents an action or state as *completed* in present, past, or future time.

Q. How are the relative tenses named?

A. By adding the word "*perfect*"* to the name of the *division of time*; as, *present perfect*, *past perfect*, *future perfect*.

Q. What does a verb in the *present* tense denote?

A. That its *action* or *state*, is *taking place*, or *existing*, in present time; as, "*I go*."

Q. What does a verb in the *past* tense denote?

A. That its *action* or *state* *took place*, or *existed*, in *past* time; as, "*I ran*."

Q. What does a verb in the *future* tense denote?

A. That its *action* or *state* *will take place*, or *exist* in *future* time; as, "*I will run*."

Q. What does a verb in the *present perfect* denote?

A. That its *action* or *state* is *completed* in present time, or at a past period which forms a *part* of the present; as, "*I have studied my lesson to-day*."

Q. The *past perfect*?

A. That its *action* was *completed* before some past time mentioned, or implied; as, "*I had run before I saw you*."

Q. The *future perfect*?

A. That its *action* *will have taken place*, at or *before* some future time mentioned, or implied; as, "*I shall have returned before noon*."

* "*Perfect*," as used above, denotes that the *act* or *state* of the verb is *completed*, or *finished*.

LESSON XVIII.

NUMBER AND PERSON.

Q. What is meant by the *number* of a verb?

A. Number is that property of the verb which accommodates it to the different numbers of the subject.

Q. What is meant by the person of a verb?

A. It is that property of the verb which accommodates it to the different persons of the subject.

Q. How many persons in each number? and how many numbers in each person?

A. In each number there are *three* persons, and in each person there are *two* numbers; thus:

Singular.

1st per. I love,
2d per. You love,
3d per. He loves;

Plural.

1st per. We love,
2d per. You love,
3d per. They love.

Q. Does the verb vary its form to agree with its subject in number and person?

A. It varies in some of its parts; but the change is chiefly confined to the second and third persons singular of the present tense of the indicative mood, and to the auxiliaries *has* and *hast* of the perfect tense.

Q. When the verb is varied, how is the second person singular formed?

A. By adding *st*, if the verb ends in *e*, or *est*, if it does not end in *e*, to the first person; as, I *see*, Thou *seest*; I *go*, Thou *goest*; I *lend*, Thou *lendest*.

Q. How is the third person formed?

A. By adding *s* or *es*; as, I *go*, You *go*, He *goes*; I *lend*, He *lends*.

LESSON XIX.

PARTICIPLES.

Q. What is a participle?

A. A participle is a part of the verb, and partakes partly of the properties of verbs, and partly of those of adjectives; as, "John is *reading*."

Q. How do participles resemble verbs?

A. In expressing the action, being, or state of the verb.

Q. How do they resemble adjectives?

A. In qualifying nouns. It should be remembered that adjectives *do not affirm*, but *assume*, the action which they express.

Q. How many participles are there?

A. Two: the *present* and the *perfect*; as, *running*, *having run*.

Q. What tenses do these two participles correspond to?

A. To the present and perfect tenses in each of the three divisions of time.

Q. How many forms have the participles of a transitive verb?

A. Two: an *active* and a *passive*.

EXAMPLES.

ACTIVE.

Present. Loving,

Perfect. Having loved,

PASSIVE.

Loved or being loved.

Having been loved.

NOTE.—Though there are but two distinct participles, there are three forms called participles: the *present*, *past*, and *perfect*.

Q. When is the *past* participle used?

A. It is never used except in combination with some part of *have*, to form the perfect tenses; as, *have loved*, *had loved*, *to have loved*, *having loved*.

Q. To what verbs does it belong.

A. To all verbs—both *transitive* and *intransitive*.

Q. With what is it identical in form?

A. With the present participle of the passive form.

NOTE.—Intransitive verbs have no passive participle.

Q. What does the present active participle denote ?

A. It denotes an action or state present but not completed at the time denoted by the principal verb ; as, " I saw him *running*."

Q. What does the present passive participle denote ?

A. The reception of an action, which is present at the time indicated by the principal verb ; as, " He *runs*, *viewed* by all."

Q. What does the perfect active participle denote ?

A. An action or state past and completed at the time denoted by the principal verb ; as, " *Having accomplished* his desire, he *went* away."

Q. What does the perfect passive participle denote ?

A. The reception of an act past and completed at the time denoted by the principal verb ; as, " *Having been whipped* at school, he *ran* away."

Q. How is the present active participle formed ?

A. From the simple form of the verb by suffixing *ing* ; as, *run*, *running* ; *love*, *loving*.

Q. How is the present passive participle formed ?

A. By adding *d* or *ed* to the simple form of the verb, or by using "*being*" with the past tense of the verb ; as *love*, *loved*, or *being loved*.

Q. How is the perfect active participle formed ?

A. By using "*having*" with the past tense of the verb ; as, *having loved*.

Q. How is the perfect passive participle formed ?

A. By using "*having been*" with the past tense of the verb ; as, *Having been loved*.

NOTE I.—When participles lose the quality of time, they are called *participial adjectives*.

NOTE II.—Participles are frequently used as nouns—such are called *participial* or *verbal nouns*.

LESSON XX.

CLASSES OF VERBS.

Q. How are verbs divided with respect to their form ?

A. Into *regular*, *irregular*, *redundant*, and *defective*.

REGULAR VERBS.

Q. What is a regular verb ?

A. One that forms its past tense and past participle by the addition of *d* or *ed* to the present ; as, *love*, *loved*.

IRREGULAR VERBS.

Q. What is an irregular verb ?

A. One that does not form its past tense and past participle by the addition of *d* or *ed* to the present ; as, *buy*, *bought*.

The following list contains the principal irregular verbs, with their principal parts :

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
Abide,	Abode,	Abode.
Am,	Was,	Been.
Arise,	Arose,	Arisen.
Awake,	Awoke, R.	Awaked.
Bear, (to bring forth,)	Bore,	Born.
Bear, (to carry,)	Bore,	Borne.
Beat,	Beat,	Beaten, beat.
Begin,	Began,	Begun.
Bend,	Bent, R.	Bent.
Bereave,	Bereft, R.	Bereft, R.
Beseech,	Besought,	Besought.
Behold,	Beheld,	Beheld.
Become,	Became,	Become.
Befall,	Befell,	Befallen.
Bid,	Bid, bade,	Bidden, bid.

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
Bind,	Bound,	Bound.
Bite,	Bit,	Bitten, bit.
Bleed,	Bled,	Bled.
Break,	Broke,	Broken.
Breed,	Bred,	Bred.
Blow,	Blew,	Blown.
Bring,	Brought,	Brought.
Build,	Built, R.	Built.
Burn,	Burnt, R.	Burnt, R.
Burst,	Burst,	Burst.
Buy,	Bought,	Bought.
Cast,	Cast,	Cast.
Catch,	Caught, R.	Caught, R.
Chide,	Chid,	Chidden, chid.
Choose,	Chose,	Chosen.
Cleave, (to split,)	Clove, cleft,	Cloven.
Cling,	Clung,	Clung.
Clothed,	Clad, R.	Clad, R.
Come,	Came,	Come.
Cost,	Cost,	Cost.
Creep,	Crept,	Crept.
Crow,	Crew,	Crowed.
Cut,	Cut,	Cut.
Dare, (to venture,)	Durst,	Dared.
Deal,	Dealt, R.	Dealt, R.
Dig,	Dug, R.	Dug, R.
Do,	Did,	Done.
Draw,	Drew,	Drawn.
Drink,	Drank,	Drunk, drank.
Drive,	Drove,	Driven.
Dwell,	Dwelt, R.	Dwelt, R.
Eat,	Ate, eat,	Eaten.
Fall,	Fell,	Fallen.
Feed,	Fed,	Fed.
Feel,	Felt,	Felt.
Fight,	Fought,	Fought.
Find,	Found,	Found.
Flee,	Fled,	Fled.

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
Fling.	Flung.	Flung.
Fly,	Flew,	Flown.
Forbear,	Forbore,	Forborne.
Forsake,	Forsook,	Forsaken.
Forget,	Forgot,	Forgotten, forgot.
Freeze,	Freze,	Frozen.
Freight,	Freighted,	Fraught, R.
Get,	Got,	Gotten, got.
Gild,	Gilt, R.	Gilt, R.
Gird,	Girt, R.	Girt, R.
Give,	Gave,	Given.
Go,	Went,	Gone.
Grind,	Ground,	Ground.
Grow,	Grew,	Grown.
Hang,	Hung,	Hung.
Have,	Had.	Had.
Hear,	Heard,	Heard.
Hew.	Hewed,	Hewn.
Hide,	Had.	Hidden.
Hit,	Hit,	Hit.
Hold,	Held.	Held.
Hurt,	Hurt,	Hurt.
Keep,	Kept,	Kept.
Kneel,	Knelt, R.	Knelt, R.
Know,	Knew,	Known.
Lade.	Laded,	Laden.
Lay.	Laid,	Laid.
Lead,	Led,	Led.
Lend,	Lent,	Lent.
Let,	Let,	Let.
Lie. (to recline,)	Lay,	Lain.
Light,	Lit, R.	Lit, R.
Lose.	Lost,	Lost.
Make,	Made,	Made.
Mean,	Meant,	Meant.
Meet,	Met,	Met.
Mow,	Mowed,	Mown, R.
Pay,	Paid,	Paid.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Put,	Put,	Put.
Quit,	Quit, R.	Quit, R.
Read,	Read,	Read.
Rend,	Rent,	Rent.
Rid,	Rid,	Rid.
Ride,	Rode.	Ridden, rode.
Ring,	Rang, rung,	Rung.
Rise,	Rose,	Risen.
Rive,	Rived,	Riven.
Run,	Ran,	Run.
Saw,	Sawed,	Sawn.
See,	Saw,	Seen.
Say,	Said,	Said.
Seek,	Sought,	Sought.
Seethe,	Sod, R.	Sodden.
Sell.	Sold,	Sold.
Send,	Sent,	Sent.
Sit,	Set,	Set.
Sit,	Sat,	Sat.
Shake,	Shook,	Shaken.
Shave,	Shaved,	Shaven, R.
Shed,	Shed,	Shed.
Shine,	Shone,	Shone.
Shoe,	Shod,	Shod.
Shoot,	Shot,	Shot.
Show,	Showed,	Shown.
Shred,	Shred,	Shred.
Shrink,	Shrunk, shrank,	Shrunk.
Shut,	Shut,	Shut.
Sing,	Sang, sung,	Sung.
Sink,	Sunk, sank,	Sunk.
Slay,	Slew,	Slain.
Sleep,	Slept,	Slept.
Slid,	Slide,	Slidden, slid.
Sling,	Slung,	Slung.
Slink,	Slunk,	Slunk.
Slit,	Slit,	Slit, R.
Smite,	Smote,	Smitten, smit.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Sow, (to scatter,)	Sowed,	Sown, R.
Speak,	Spoke,	Spoken.
Speed,	Sped,	Sped.
Spend,	Spent,	Spent.
Spell,	Spelt, R.	Spelt, R.
Spin,	Spun,	Spun.
Spit,	Spit,	Spit.
Spread,	Spread,	Spread.
Spring,	Sprang, sprung ,	Sprung.
Stand,	Stood,	Stood.
Steal,	Stole,	Stolen.
Stick,	Stuck,	Stuck.
Sting,	Stung,	Stung.
Stride,	Strode, strid ,	Stridden.
Struck,	Struck,	Struck, stricken .
String,	Strung,	Strung.
Strive,	Strove,	Striven.
Strow,	Strowed,	Strown.
Swear,	Swore,	Sworn.
Sweat.	Sweat, R.	Sweat, R.
Sweep,	Swept,	Swept.
Swell,	Swelled,	Swollen, R.
Swim,	Swam, swum ,	Swum.
Swing,	Swung,	Swung.
Take,	Took,	Taken.
Teach,	Taught,	Taught.
Tear,	Tore,	Torn.
Tell,	Told,	Told.
Think,	Thought,	Thought.
Thrive,	Throve,	Thriven.
Throw,	Threw,	Thrown.
Thrust,	Thrust,	Thrust.
Tread,	Trod,	Trodden, or trod.
Wax,	Waxed,	Waxen, R.
Wear,	Wore,	Worn.
Weave,	Wove,	Woven.
Weep,	Wept,	Wept.
Wet,	Wet, R.	Wet, R.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Whet,	Whet, R.	Whet, R.
Win,	Won,	Won.
Wind,	Wound,	Wound.
Work,	Wrought,	Wrought.
Wring,	Wrung,	Wrung.
Write,	Wrote,	Written.

NOTE.—The “R” placed after some of the preceding words, indicates that they may be regular.

REDUNDANT VERBS.

Q. What is a redundant verb ?

A. One that forms its past tense or past participle in two ways ; or one that is both regular and irregular ; as *gild*, *gilt*, or *gilded*.

DEFECTIVE VERBS.

Q. What is a defective verb ?

A. One that is wanting in some of its tenses.

Q. Can you name the defective verbs ?

A. They are *beware*, *quoth*, *ought*, and the auxiliaries, except *do*, *be* and *have*.

AUXILIARY VERBS.

Q. What is an auxiliary verb ?

A. One that is used in forming the modes and tenses of other verbs.

Q. Will you name the auxiliary verbs ?

A. They are *do*, *be*, *have*, *shall*, *will*, *may*, *can*, and *must*, with their variations.

Q. Are *do*, *be* and *have* always auxiliary verbs ?

A. They are not ; they are frequently used as principal verbs.

LESSON XXI.

FORMS OF THE VERB.

Q. How many ways are there of using verbs in the active voice?

A. Three: called the *common*, the *emphatic*, and the *progressive* forms.

COMMON FORM.

Q. How are the tenses of the common form formed?

A. I.—In the indicative mode, which has six tenses:

1. The present is the first form of the verb; as, *love*.
2. The past is the second form of the verb; as, *loved*.
3. The future is formed by joining to the first form of the verb, the auxiliary *shall* or *will*; as, *will love*.
4. The present perfect is formed by joining the present of *have* to the past participle of the verb; as, *have loved*.
5. The past perfect is formed by joining the past of *have* to the past participle of the verb; as, *had loved*.
6. The future perfect is formed by joining the future of *have* to the past participle; as, *shall have loved*.

II.—In the potential mode, which has four tenses:

1. The present is formed by joining the present of the auxiliary *may*, *can*, or *must*, to the first form of the verb; as, *may love*.
2. The past is formed by joining the past of *may*, *can*, *must*, *shall*, or *will*, to the first form of the verb; as, *might love*.
3. The present perfect is formed by joining the present potential of *have* to the past participle of the verb; as, *may have loved*.
4. The past perfect is formed by joining the past potential of *have* to the past participle of the verb; as, *might have loved*.

III.—In the imperative mode, which has one tense :

1. The present is the first form of the verb, generally without an expressed subject ; as, *love*.

IV.—In the infinitive mode, which has two tenses :

1. The present is the first form of the verb joined to "*to* ;" as, *to love*.

2. The present perfect is formed by joining the present infinitive of *have* to the past participle of the verb ; as, *to have loved*.

V.—In the participles :

1. The present participle is formed by adding *ing* to the first form of the verb ; as, *loving*.

2. The past participle is formed, in regular verbs, by adding *d* or *ed* to the first form of the verb ; as, *loved*.

3. The perfect participle is formed by joining the present participle of *have* to the past participle of the verb ; as *having loved*.

EMPHATIC FORM.

Q. To what modes does the emphatic form belong ?

A. To the indicative and imperative of the active voice ; it is also confined to the present and past tenses.

Q. How is it formed ?

A. By joining the auxiliary *do* to the first form of the verb for the present tense, and *did* to the same for the past tense ; as, *do love* ; *did love*.

PROGRESSIVE FORM.

Q. How is the progressive form formed ?

A. It is the present participle of the verb added to the common form of the verb *to be* ; as, *am loving* ; *have been loving*.

NOTE.—To the above may be added the passive form.

LESSON XXII

CONJUGATION.

Q. What is meant by the conjugation of a verb ?

A. A regular arrangement of its several *forms, moods, tenses, numbers, and persons.*

The following is the conjugation of the irregular verb
To BE :

INDICATIVE MOOD.

ABSOLUTE TENSES.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I am.	We are.
2. Thou art.*	You or ye are.
3. He is.	They are.†

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I was.	We were.
2. Thou wast.	You or ye were.
3. He was.	They were.

Future Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I shall or will be.	We shall or will be.
2. Thou shalt or wilt be.	You or ye shall or will be.
3. He shall or will be.	They shall or will be.

RELATIVE TENSES.

Present Perfect.

<i>Singular.</i>	<i>Plural.</i>
1. I have been.	We have been.
2. Thou hast been.	You or ye have been.
3. He has been.	They have been.

* *Thou* is used in the *biblical* or *poetic* style. *You* is used in the singular, in the common style : as, *I am, you are, he is.*

† The pupil should be required to conjugate *conditionally* : as, *if I am, if thou art, if he is, &c.*

Past Perfect.

Singular.

1. I had been.
2. Thou hadst been.
3. He had been.

Plural.

- We had been.
 You or ye had been.
 They had been.

Future Perfect.

Singular.

1. I shall have been.
2. Thou wilt have been.
3. He will have been.

Plural.

- We shall have been.
 You or ye will have been.
 They will have been.

POTENTIAL MOOD.

ABSOLUTE TENSES.

Present Tense.

Singular.

1. I may be.
2. Thou mayst be.
3. He may be.

Plural.

- We may be.
 You or ye may be.
 They may be.*

Past Tense.

Singular.

1. I might be.
2. Thou mightst be.
3. He might be.

Plural.

- We might be.
 You or ye might be.
 They might be.

RELATIVE TENSES.

Present Perfect.

Singular.

1. I may have been.
2. Thou mayst have been.
3. He may have been.

Plural.

- We may have been.
 You or ye may have been.
 They may have been.

Past Perfect.

Singular.

1. I might have been.
2. Thou mightst have been.
3. He might have been.

Plural.

- We might have been.
 You or ye might have been.
 They might have been.

* Conjugated conditionally; as, *If I may be, If thou mayst be, If he may be, etc.*

IMPERATIVE MOOD.

<i>Singular.</i>	Present Tense.	<i>Plural.</i>
Be ; or, Be thou.		Be you or ye.

INFINITIVE MOOD.

<i>Present Tense,</i>	To be.
<i>Present Perfect,</i>	To have been.

PARTICIPLES.

<i>Present,</i>	Being.
<i>Past,</i>	Been.
<i>Perfect,</i>	Having been.

Q. One conditional form of the present tense of the indicative mood is, "If I am," etc. Is there any other?

A. There is : namely—

<i>Singular.</i>	<i>Plural.</i>
1. If I be.	If we be.
2. If you be.	If you be.
3. If he be.	If they be.

Q. Is there another conditional form for the past tense?

A. Yes : it is—

<i>Singular.</i>	<i>Plural.</i>
1. If I were.	If we were.
2. If you were.	If you were.
3. If he were.	If they were.

SYNOPSIS.

Q. What is the synopsis of a verb?

A. It is a short view of the verb, showing its forms in the moods and tenses in one number and person.

The following is a synopsis, first person singular, of *Do* :

INDICATIVE MOOD.

ABSOLUTE TENSES.

I do.	I did.	I will do.
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RELATIVE TENSES.

I have done.	I had done.	I shall have done.
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NOTE.—Let the pupil write a synopsis of the second and third persons in the same manner, and complete the synopsis in all of the moods.

The regular verb LOVE is thus conjugated :

NOTE.—The four forms are arranged together. The pronouns are placed at the top of the columns. Read downwards, or across.

INDICATIVE MOOD.

ABSOLUTE TENSES.

Present Tense.

1st. Singular.	2d. Singular.	3d. Singular.
I	You	He, she, it
<i>Com.</i> love,	love,	loves.
<i>Emp.</i> do love,	do love,	does love.
<i>Prog.</i> am loving,	are loving,	is loving.
<i>Pas.</i> am loved,	are loved,	is loved.
1st. Plural.	2d. Plural.	3d. Plural.
We	You	They
<i>Com.</i> love,	love,	love.
<i>Emp.</i> do love,	do love,	do love.
<i>Prog.</i> are loving,	are loving,	are loving.
<i>Pas.</i> are loved,	are loved,	are loved.

Past Tense.

1st. Singular.	2d. Singular.	3d. Singular.
I	You	He, she, it
<i>Com.</i> loved,	loved,	loved.
<i>Emp.</i> did love,	did love,	did love.
<i>Prog.</i> was loving,	were loving,	was loving.
<i>Pas.</i> was loved,	were loved,	was loved.
1st. Plural.	2d. Plural.	3d. Plural.
We	You	They
<i>Com.</i> loved,	loved,	loved.
<i>Emp.</i> did love,	did love,	did love.
<i>Prog.</i> were loving,	were loving,	were loving.
<i>Pas.</i> were loved,	were loved,	were loved.

Future Tense.

1st. Singular.	2d. Singular.	3d. Singular.
I	You	He, she, it
<i>Com.</i> will love,	will love,	will love.
<i>Prog.</i> will be loving,	will be loving,	will be loving.
<i>Pas.</i> will be loved,	will be loved,	will be loved.

1st. <i>Plural.</i>	2d. <i>Plural.</i>	3d. <i>Plural.</i>
We	You	They
<i>Com.</i> will love,	will love,	will love.
<i>Prog.</i> will be loving,	will be loving,	will be loving.
<i>Pas.</i> will be loved,	will be loved,	will be loved.

RELATIVE TENSES.

Present Perfect Tense.

1st. <i>Singular.</i>	2d. <i>Singular.</i>	3d. <i>Singular.</i>
I	You	He, she, it
<i>Com.</i> have loved,	have loved,	has loved.
<i>Prog.</i> have been loving,	have been loving,	has been loving.
<i>Pas.</i> have been loved,	have been loved,	has been loved.
1st. <i>Plural.</i>	2d. <i>Plural.</i>	3d. <i>Plural.</i>
We	You	They
<i>Com.</i> have loved,	have loved,	have loved.
<i>Prog.</i> have been loving,	have been loving,	have been loving.
<i>Pas.</i> have been loved,	have been loved,	have been loved.

Past Perfect Tense.

1st. <i>Singular.</i>	2d. <i>Singular.</i>	3d. <i>Singular.</i>
I	You	He, she, it
<i>Com.</i> had loved,	had loved,	had loved.
<i>Prog.</i> had been loving,	had been loving,	had been loving.
<i>Pas.</i> had been loved,	had been loved,	had been loved.
1st. <i>Plural.</i>	2d. <i>Plural.</i>	3d. <i>Plural.</i>
We	You	They
<i>Com.</i> had loved,	had loved,	had loved.
<i>Prog.</i> had been loving,	had been loving,	had been loving.
<i>Pas.</i> had been loved,	had been loved,	had been loved.

Future Perfect Tense.

1st. <i>Singular.</i>	2d. <i>Singular.</i>	3d. <i>Singular.</i>
I	You	He, she, it
<i>Com.</i> will have loved,	will have loved,	will have loved.
<i>Prog.</i> will have been loving,	will have been loving,	will have been loving.
<i>Pas.</i> will have been loved,	will have been loved,	will have been loved.

<i>1st. Plural.</i>	<i>2d. Plural.</i>	<i>3d. Plural.</i>
We	You	They
<i>Com.</i> will have loved,	will have loved,	will have loved.
<i>Prog.</i> will have been	will have been	will have been
loving,	loving,	loving.
<i>Pas.</i> will have been	will have been	will have been
loved,	loved,	loved.

POTENTIAL MOOD.

ABSOLUTE TENSES.

Present Tense.

<i>1st. Singular.</i>	<i>2d. Singular.</i>	<i>3d. Singular.</i>
I	You	He, she, it
<i>Com.</i> can love,	can love,	can love.
<i>Prog.</i> can be loving,	can be loving,	can be loving.
<i>Pas.</i> can be loved,	can be loved,	can be loved.
<i>1st. Plural.</i>	<i>2d. Plural.</i>	<i>3d. Plural.</i>
We	You	They
<i>Com.</i> can love,	can love,	can love.
<i>Prog.</i> can be loving,	can be loving,	can be loving.
<i>Pas.</i> can be loved,	can be loved,	can be loved.

Past Tense.

<i>1st. Singular.</i>	<i>2d. Singular.</i>	<i>3d. Singular.</i>
I	You	He, she, it
<i>Com.</i> might love,	might love,	might love.
<i>Prog.</i> might be loving,	might be loving,	might be loving.
<i>Pas.</i> might be loved,	might be loved,	might be loved.
<i>1st. Plural.</i>	<i>2d. Plural.</i>	<i>3d. Plural.</i>
We	You	They
<i>Com.</i> might love,	might love,	might love.
<i>Prog.</i> might be loving,	might be loving,	might be loving.
<i>Pas.</i> might be loved,	might be loved,	might be loved.

RELATIVE TENSES.

Present Perfect Tense.

<i>1st. Singular.</i>	<i>2d. Singular.</i>	<i>3d. Singular.</i>
I	You	He, she, it
<i>Com.</i> may have loved,	may have loved,	may have loved.

<i>Prog.</i> may have been loving,	may have been loving,	may have been loving.
<i>Pas.</i> may have been loved,	may have been loved,	may have been loved.
<i>1st. Plural.</i> We	<i>2d. Plural.</i> You	<i>3d. Plural.</i> They
<i>Com.</i> may have loved,	may have loved,	may have loved.
<i>Prog.</i> may have been loving,	may have been loving,	may have been loving.
<i>Pas.</i> may have been loved,	may have been loved,	may have been loved.

Past Perfect Tense.

<i>1st. Singular.</i> I	<i>2d. Singular.</i> You	<i>3d. Singular.</i> He, she, it
<i>Com.</i> might have loved,	might have loved,	might have loved.
<i>Prog.</i> might have been loving,	might have been loving,	might have been loving.
<i>Pas.</i> might have been loved,	might have been loved,	might have been loved.
<i>1st. Plural.</i> We	<i>2d. Plural.</i> You	<i>3d. Plural.</i> They
<i>Com.</i> might have loved,	might have loved,	might have loved.
<i>Prog.</i> might have been loving,	might have been loving,	might have been loving.
<i>Pas.</i> might have been loved,	might have been loved,	might have been loved.

IMPERATIVE MOOD.

Present Tense.

<i>2d Singular.</i>	<i>2d Plural.</i>
<i>Com.</i> Love, or love thou,	Love, or love you or ye,
<i>Emp.</i> Do thou love,	Do you or ye love,
<i>Prog.</i> Be thou loving,	Be you or ye loving,
<i>Pas.</i> Be thou loved.	Be you or ye loved.

ABSOLUTE TENSE.

Present Tense.

Com. To love,
Prog. To be loving,
Pas. To be loved.

RELATIVE TENSE.

Present Perfect Tense.

Com. To have loved,
Prog. To have been loving,
Pas. To have been loved.

PARTICIPLES.

Present.

Com. Loving,
Prog. Being loved,
Pas. Being loved, or Loved.

Past.

Loved, (used in combination.)

Perfect.

Com. Having loved,
Prog. Having been loving,
Pas. Having been loved.

LESSON XXIII.

Q. What is a sentence ?

A. A sentence is a collection of words so arranged as to express a thought ; as, "*John laughs.*"

Q. How many parts of speech are necessary in the construction of a simple sentence ?

A. Two: a *noun* and a *verb*; as, "*Julia plays.*" In this sentence "*Julia*" is a noun, and "*plays*" a verb.

Q. How many parts of speech may be used in a sentence?

A. All of the eight parts of speech may be, and often are, used in the same sentence.

Q. What is the subject of a sentence?

A. That of which something is affirmed; as, "*The dog barks.*" Here, "*dog*" is the subject, because it is that of which something is affirmed, or declared.

Q. What is the predicate?

A. That which is affirmed of the subject. Thus, in the sentence, "*The dog barks,*" "*barks*" is the predicate, because it affirms something of the subject.

Q. What is the order for parsing a verb?

A. Tell, 1. What part of speech and why?

2. Regular or irregular. Why?

3. Name the principal parts.

4. Transitive or intransitive. Why?

5. Voice. Why?

6. Mood. Why?

7. Tense. Why?

8. Person and number. Why?

7. Rule.

If the verb is in the infinitive mood—

8. Depends on what word?

9. Rule.

MODELS FOR PARSING.

Children love apples.

Children is a noun—a name; common—it may be applied to each individual of a class of objects; third person—spoken of; plural number—means more than one; nominative case—the subject of the verb *love*, according to

RULE B. THE SUBJECT OF A FINITE VERB MUST BE IN THE NOMINATIVE CASE.

Love is a verb—a word used to express action ; regular—it forms its past tense and past participle by the addition of *d* to the present ; present *love*, past *loved*, past participle *loved* ; transitive—requires the addition of an object to complete its meaning ; active voice—represents the subject as acting ; indicative mood—simply declares a thing ; present tense—represents the action as taking place now ; third person, plural number—because the subject, *children*, is, with which it agrees ; according to

RULE C.—THE VERB AGREES WITH ITS SUBJECT NOMINATIVE IN NUMBER AND PERSON.

Apples is a common noun of the third person, plural number ; in the objective, because it is used to complete the meaning of the verb *love* ; according to

RULE D.—TRANSITIVE VERBS AND THEIR PARTICIPLES GOVERN THE OBJECTIVE CASE.

Having finished their tasks, they departed :

Having finished is a participle ; it partakes of the properties of a verb and adjective ; perfect active participle ; denotes an action past and completed at the time denoted by the principal verb ; it is from the regular transitive verb, *finish* ; it limits the pronoun *they*.

RULE.—AN ADJECTIVE, OR PARTICIPLE, AGREES WITH THE NOUN WHICH IT LIMITS.

Their is a personal pronoun ; third person, plural number, in the possessive case, and limits the noun *tasks*, according to RULE A.

Tasks is a common noun ; third person, plural number, in the objective case, and governed by the participle, *having finished*, according to RULE D.

They is a personal pronoun ; third person, plural number, and in the nominative case to the verb *departed*, according to RULE B.

Departed is a regular active transitive verb from *depart*; present *depart*, past *departed*, past participle *departed*; in the indicative mood; past tense; third person, plural number, according to RULE C.

EXERCISE.

Trees bear fruit. Dogs bark. He studies grammar. Learn your lesson. Come. Will she go? May Ann get my hat? Boys love to play. Jane can spin wool. William will fight. Cows give milk. He gave apples. Having walked, she was fatigued. Loving their children, parents protect them. Take care. Beware. Study economy. Eternity awaits us. War has commenced. You might have been loved. It might have been written. Love thou.

LESSON XXIV.

ADJECTIVES.

Q. What is an adjective?

A. An adjective is a word which directly modifies a substantive, either by describing it or limiting its meaning; as *The good boy*.

Q. How are adjectives divided?

A. Into two classes—limiting and qualifying.

I.—LIMITING ADJECTIVES.

Q. What is a limiting adjective?

A. A limiting adjective is a word used to *limit* or *restrict* the meaning of a noun; as *A book*, *The man*, *Every* horse.

Q. How are limiting adjectives divided?

A. Into four classes: *Articles*, *Pronominal Adjectives*, *Numeral Adjectives*, and *Circumstantial Adjectives*.

ARTICLES.

Q. What is an article ?

A. The limiting adjectives *the*, and *a* or *an*, are called articles.

Q. What kind of an article is *the* called, and why ?

A. *The* is called a *definite* article, because it points out or restricts the meaning to some particular thing ; as *The* book.

Q. What is *a* or *an* called, and why ?

A. *A* or *an* is called an *indefinite* article, because it does not point out or restrict the meaning to any particular thing ; as *A* slate.

Q. What is the difference in the use of *a* or *an* ?

A. *A* is used before words beginning with a consonant sound ; *an* is used before those beginning with a vowel sound ; also before words beginning with *h* and accented on the second syllable ; as, *a pig*, *an apple*, *an historical account*, *a union*.

PRONOMINAL ADJECTIVES.

Q. What are pronominal adjectives ?

A. Those limiting adjectives which may represent a noun when understood, without the use of the article, are called pronominal adjectives ; as, *This* (dog) belongs to him.

Q. What are the principal pronominal adjectives ?

A. *This*, *that*, *these*, *those*, *former*, *latter*, *which*, *what*, *each*, *every*, *either*, *neither*, *some*, *one*, *none*, *any*, *all*, *such*, *many*, *much*.

NUMERAL ADJECTIVES.

Q. What are numeral adjectives ?

A. The limiting adjectives expressing number, are called *numeral adjectives* ; as, *one*, *two*, etc.

Q. Into how many classes are numeral adjectives divided ?

A. Three : *Cardinal*, *Ordinal*, and *Multiplicative*.

Q. What are the cardinals ?

A. *One*, *two*, *three*, *four*, *five*, etc.

Q. What are the ordinals ?

A. *First, second, third, fourth, fifth, etc.*

Q. What are the multiplicatives ?

A. Those limiting adjectives which show the number of parts of which a whole is composed, are called *multiplicatives* ; as, *single, double, triple, four-fold*.

CIRCUMSTANTIAL ADJECTIVES.

Q. What are circumstantial adjectives ?

A. Those limiting adjectives which denote some circumstance, generally of time or place ; as, an *evening* walk, a *western* vessel.

II.—QUALIFYING ADJECTIVES.

Q. What are qualifying adjectives ?

A. They are those adjective words which limit the meaning of nouns by denoting some *property* or *quality* ; as, a *vicious* man ; a *merry* child.

NOTE.—To this class belong the participles, which have the *construction* of the adjective, and the *signification* of the verb.

Q. What is meant by the comparison of adjectives ?

A. When different objects are compared to each other, the adjective denoting the property by means of which they are compared, undergoes a change ; this change is called *comparison*.

Q. How many degrees of comparison are there ?

A. Three : *positive, comparative, and superlative*.

Q. What does the positive degree denote ?

A. The positive, which is the simple form of the adjective, simply expresses the quality of an object, without referring to other degrees of the same quality ; as, *sour milk*.

Q. What does the comparative degree denote ?

A. That of two objects : *one* possesses a quality in a greater or less degree than the other ; as, “ This apple is *sweeter* than that.”

Q. How is the comparative of monosyllables formed?

A. By adding *r* or *er* to the positive; as, *wise, wiser; high, higher*.

Q. How is the comparative of words of more than one syllable formed?

A. By using "*more*" or "*less*" with the positive; as, *pleasant, more or less pleasant*.

Q. When is "*more*" used? When "*less*?"

A. "*More*" is used when an *increase* of the quality is meant; "*less*" when there is a *diminution* of the quality.

Q. What does the superlative degree denote?

A. The superlative shows that one of several objects possesses a quality in the highest or lowest degree, when compared with all of the others; as, "The poplar is the *tallest* tree in the yard."

Q. How is the superlative of monosyllables formed?

A. By adding *st* or *est* to the positive; as, *long, longest; wise, wisest*.

Q. How is the superlative of words of more than one syllable formed?

A. By using "*most*" or "*least*" with the positive; as, *most righteous, or least righteous*.

NOTE.—The same distinction exists between "*most*" and "*least*" as between "*more*" and "*less*."

Q. Are any adjectives of more than one syllable ever compared like those of one syllable?

A. Yes: dissyllables ending in *y* or silent *e*, and those accented on the last syllable, are frequently compared like monosyllables; as, *happy, happier, happiest; noble, nobler, noblest*.

Q. What adjectives are compared?

A. All qualifying adjectives, except those that have in themselves a superlative signification; as, *extreme, perfect, right, wrong, infinite, ceaseless, eternal, etc*.

NOTE I.—A few words form the superlative by adding "*most*" to the end of the word; as, *utmost, nethermost*."

NOTE II.—The following adjectives are compared irregularly :

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Bad, Evil, or ill,	Worse,	Worst,
Good,	Better,	Best,
Little,	Less,	Least,
Much, or many,	More,	Most,
Near,	Nearer,	Nearest, or next,
Old,	Older,	Oldest, or eldest,
Late,	Later,	Latest, or last,
Far,	Farther,	Farthest.

NOTE III.—The termination, *ish*, denotes a diminution of quality ; as. *boyish*.

Let the pupil tell to what class each of the following adjectives belong ; also, compare those that admit of comparison.

The, good, those, hungry, sleepy, able, any, one, sixteen, old, large, greasy, first, ugly, wise, two-legged, double-handed, long, black, far, a, an, ample, dizzy, little, evil, fourth, much, round, perfect, infinite, eastern, turkish, girl-ish, murky.

Tell the degree of comparison of the following adjectives :

Happiest, longer, nethermost, brackish, lovely, most graceful, taller, smoother, last, blue, more pleasant, blackest, omnipotent, boundless, leafless.

Q. What is the order of parsing an adjective ?

- A. Tell, 1. What part of speech, and why ?
2. Qualifying, or limiting, and why ?
3. (If qualifying,) the degree, and why ?
4. Compare it.
5. To what noun it belongs.
6. Rule.

If it is a limiting adjective,

- Tell, 3. What kind, and why ?
4. To what noun it belongs.
5. Rule.

MODELS FOR PARSING ADJECTIVES.

The good boy is industrious.

Good is an adjective—a word used to modify a noun; qualifying—it expresses a quality; positive degree—simply expresses a quality without comparison; positive *good*, comparative *better*, superlative *best*; it belongs to the noun *boy*, according to

RULE E.—AN ADJECTIVE, OR PARTICIPLE, AGREES WITH THE NOUN WHICH IT LIMITS.

Industrious is an adjective; qualifying; positive degree; positive *industrious*, comparative *more industrious*, superlative *most industrious*; it belongs to the noun *boy*, according to **RULE E.**

The is an adjective—a word used to limit a noun; limiting—it restricts the meaning without expressing any quality; article—it points out some object; definite article—points out some particular object; points out the noun *boy*, and limits it according to **RULE E.**

That man is mean.

That is an adjective; limiting adjective; pronominal—it may be used without the noun; belongs to *man* according to **RULE E.**

EXERCISE.

That boy managed the vicious horse. Your good mother will see your idle follies. This trifle makes much trouble. The tallest boy is the best. Old men are plain. These children are agreeable companions. One old cat can eat twenty little chickens. An apple is good. The black hen troubles me. The rose is the most beautiful of all flowers. One man walked ten miles. The well is deep. The room is long. The sky is blue.

LESSON XXV.

Q. What is an adverb?

A. An adverb is a word used to limit or modify the meaning of a verb, participle, adjective, or another adverb; as, "John learns *rapidly*." "Loving him *dearly*." "She is *very* tall." "The bird sings *very sweetly*." (The words in *italics* are the adverbs. "Rapidly" modifies "learns;" "dearly," "loving;" "very," "tall;" and "very," "sweetly.")

NOTE.—Adverbs sometimes modify prepositions; as, "He went *nearly* to town." (Here "nearly" modifies the preposition "to.")

Q. Into how many classes may adverbs be divided?

A. Into the following: Adverbs of time, place, number, degree, and manner.

Q. What are adverbs of time?

A. Those adverbs that answer to the question, When? or How often? They embrace the following divisions:

1. Time *present*; as, *now, to-day, instantly*.
2. Time *past*; as, *yesterday, lately, already*.
3. Time *to come*; as, *hereafter, to-morrow, soon*.
4. Time *absolute*; as, *always, ever, never*.
5. Time *relative*; as *when, then, before, after*.
6. Time *repeated*; as, *oft, often, repeatedly*.

Q. What are adverbs of place?

A. Such as answer to the questions, *Where? Whither? Whence?*

Q. What do those denote, which are indicated by the question "Where?"

A. They denote rest in a place; as, *here, there*.

Q. Indicated by "Whither?"

A. They denote motion *to* or *towards* a place; as, *hither, thither*.

Q Indicated by "Whence?"

A. Motion *from a place*; as, *whence, thence*.

Q. What are adverbs of number?

A. Such as answer to the question, "*how often?*" as, *once, twice, thrice*.

Q. What are adverbs of degree?

A. Such as answer to the question, "*how much?*" or "*how little?*" as, *much, little, very, too*.

Q. What are adverbs of manner?

A. Such as generally answer to the question, "*how?*" as, "He did the work *well*."

Q. How many general divisions of this class are there?

A. Two:

1. Those* that affect the *manner* or *quality of the* action or state; as, "He learns *rapidly*."

2. Those that affect the *manner of the assertion*; "He will *surely* come."

COMPARISON OF ADVERBS.

Q. Are adverbs ever compared?

A. Some adverbs are compared.

Q. What adverbs are compared?

A. Those that from their nature, are capable of expressing their meaning in different degrees; as, *soon, sooner, soonest*.

NOTE.—Some adverbs of all the classes are compared, but those of *manner* and *degree* are those chiefly compared.

Q. How many degrees of comparison have adverbs?

A. Three: Positive, Comparative, and Superlative. These correspond to the comparison of the adjective.

* NOTE 1.—Most of this class of adverbs are derived from adjectives, by adding the syllable "ly"—which is a contraction of "*like*"; as, *manly, for manlike*.

NOTE 2.—Two or more words, or even subordinate sentences, may be used as adverbs; as, He came *in haste*. *When you came*, I was sleeping. The words, "in haste," and "when you came," are adverbs.

Q. In how many ways are adverbs compared?

A. In three ways :

1. By adding *er* to the positive, to form the comparative; and *est* to the positive, to form the superlative; as *soon*, *sooner*, *soonest*. (See rules for spelling.)

2. By prefixing *more* and *most* to the positive; as, *beautifully*, *more beautifully*, *most beautifully*.

NOTE 1.—Most adverbs of more than two syllables, and those ending in “*ly*,” are compared by prefixing *more* and *most*.

NOTE 2.—The words “*more*” and “*most*” are adverbs of degree, and modify the words which they help to compare; as, *more beautifully*: here “*more*” is an adverb of degree, and modifies “*beautifully*.”

NOTE 3.—These adverbs, “*more*” and “*most*,” may themselves be modified by other adverbs of degree, to intensify the comparison, or make it stronger; as, “*She walks much more gracefully*.” Here “*much*” is an adverb of degree, and modifies (strengthens) “*more*,” and “*more*,” with its own meaning and that acquired from “*much*,” modifies “*gracefully*.”

3. By prefixing the adverbs *less* and *least* to the positive; as, *beautifully*, *less beautifully*, *least beautifully*.

NOTE.—This manner of comparison expresses a diminution of the quality, while the preceding expresses an increase.

IRREGULAR ADVERBS.

Q. What are irregular adverbs?

A. Such as are compared irregularly, or not in accordance with any of the preceding rules.

The following are the principal irregular adverbs :

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Well,	Better,	Best.
Badly, or ill,	Worse,	Worst.
Little,	Less.	Least.
Much,	More,	Most.
Far,	Farther,	Farthest.
Forth,	Further,	Furthest.

Q. What is the order of parsing an adverb?

A. Tell, 1. What part of speech, and why?

2. What does it modify?

3. Rule.

MODEL.

He acts wisely.

Wisely is an adverb : a word used to limit or modify the meaning of verbs, participles, adjectives, and other adverbs ; it limits the verb *acts*, according to

RULE F.—ADVERBS MODIFY VERBS, PARTICIPLES, ADJECTIVES, AND OTHER ADVERBS.

EXERCISE.

The wise man speaks cautiously. The boy acted very foolishly. I see her often. The wind frequently shakes the house. Is it there? No: it is here. I write often ; you oftener. Keep your dress very clean. Her hair curls very beautifully. The most expensive dress does not always cover the most faultlessly formed person. Clean gloves often cover very dirty hands. A prudent man acts prudently. The very wise man is not always the very good. Step quickly. Time flies very rapidly. Sometimes an exceedingly wicked heart becomes better. He behaved badly. God is everywhere. You should treat your horse more kindly. The wall is ten feet high. The pen is three inches long.

LESSON XXVI.

PREPOSITIONS.

Q. What is a preposition?

A. A preposition is a word used to express some relation between two or more words in the same sentence ; as, "Love of glory." "This will be hurtful to you." "He came to town."

Here, *of* shows the relation between *love* and *glory* ; *to*, between *hurtful* and *you* ; *to*, between *came* and *town*.

Q. Will you repeat the list of prepositions?

LIST OF PREPOSITIONS.

Aboard,	Behind,	From,	Through,
About,	Below,	In,	Throughout,
Above,	Beneath,	Into,	To,
According to,	Beside,	Notwithstanding,	Toward,
Across,	Besides,	Of,	Towards,
After,	Between,	Off,	Under,
Against,	Beyond,	On,	Underneath,
Along,	By,	Out of,	Unto,
Amid,	Concerning,	Over,	Up,
Among,	Down,	Past,	Upon,
Around,	During,	Regarding,	With,
At,	Except,	Respecting,	Within,
Athwart,	Excepting,	Round,	Without,
Before,	For,	Since.	

NOTE I.—Prepositions serve to direct the *action* or *state* expressed by the verb; or the *quality* or *property* of an adjective or noun, to the *noun* or *pronoun* following them.

NOTE II.—The preposition and the noun which completes its relation, are, in most cases, *adverbs*, or *adjectives*, in meaning; as, “The man of *generosity* came *into the city*.” “Of *generosity*” is an adjective element describing “man;” and “into the city” is an adverbial element, answering to the question “where?” as Where did the man come? Ans. “*Into the city*.”

NOTE III.—Prepositions are used to denote the various relations of *place*, *time*, *possession*, etc.

Q. What is the order for parsing a preposition?

A. Tell, 1. What part of speech, and why?

2. Between what words it shows the relation.

3. Rule.

MODELS FOR PARSING PREPOSITIONS.

He went from town.

From is a preposition: a word used to express the relation between other words; shows the relation between *went* and *town*, according to

RULE G.—A PREPOSITION SHOWS THE RELATION OF ITS OBJECT TO THE WORD ON WHICH THE OBJECT DEPENDS.

Town is a noun; common noun; third person; singular

number ; in the objective case ; is used to complete the relation of the preposition *from*, according to

RULE H.—A NOUN OR PRONOUN COMPLETING THE RELATION OF A PREPOSITION, MUST BE IN THE OBJECTIVE CASE.

EXERCISE.

The home of my friend is pleasantly situated. The midnight hour is brooding over the earth. He went from Charleston to Pensacola. My new dress has pretty trimming on the skirt. The man's hat is hanging on the peg. The pig is in its pen. If you go home, come back to your class. Of his goodness, much might be said ; of his intellect, very little.

“Sweet vale of Avoca ! how calm could I rest,
In thy bosom of shade, with the friends I love best !”

During the first years of life, the industrious man makes preparation for the last.

LESSON XXVII.

CONJUNCTIVES.

Q. What is a conjunctive ?

A. A conjunctive is a word used to connect words and sentences.

Q. Into how many classes are conjunctives divided ?

A. Into the following :

1. *Copulative*, or such as add the parts to each other ; as, *and, also, as well as*. Thus : “John *and* James came.”

2. *Causal*, or such as introduce a cause or reason ; as, *for, because, since, inasmuch as*. Thus : “I study *because* I wish to learn.”

3. *Adversative*, or such as introduce opposition ; as, *but*, *yet*, *nevertheless*, *still*. Thus : “ You ought to go, *but* it is raining.”

4. *Concessive*, or such as grant a thing to be so ; as, *though*, *although*. (*Yet* generally follows *though* ; as, “ Though he slay me, yet will I trust in him.”)

5. *Alternative*, or such as present a choice between two or more things ; as, *either or neither*, (*not either*,) *nor*, (*not or*.) These are always used in pairs, thus : “ He will *either* go *or* stay.”

6. *Illative*, or such as introduce a conclusion ; as, *therefore*, *wherefore*, *hence*. Thus : “ The moon intervenes ; *therefore*, the sun is in eclipse.”

7 *Final*, or such as introduce an *end*, *design*, or *purpose* ; as, *that*, *lest*. Thus : “ He came, *that* he might see.”

NOTE.—“*That*” is also the conjunctive used to introduce subordinate sentences as the subject or object of a verb ; as, He said *that* he would come.

8. *Conditional*, or such as introduce a *condition* or supposition ; as, *if*, *unless*, *except*. Thus : “ *If* it rains, I will not go.”

Q. What is the order for parsing a conjunctive ?

A. Tell, 1. What part of speech. Why ?

2. What kind. Why ?

3. What it connects.

4. Rule.

MODEL FOR PARSING CONJUNCTIVES.

The boy and girl came.

And is a conjunctive, a word used to connect words ; copulative, because it adds the parts together ; connects *boy* and *girl*, according to

RULE I. CONJUNCTIVES CONNECT WORDS AND SENTENCES.

EXERCISE.

Men and boys love horses. The lady's dress and hat cost forty dollars. I must rest, for I am tired. Your interest prompts you to go; still, you stay. Though I perish, yet I trust. He may go or stay. Harriet neither eats nor drinks. He is careless, hence unfortunate. The orator spoke, that he might be praised. Unless mother returns, I will not go. It rains; therefore, the ground is muddy.

LESSON XXVIII

INTERJECTIONS.

Q. What is an interjection?

A. An interjection is a word used as a sign of sudden or strong emotion; as, *ah*, *alas*, *oh*.

NOTE.—The distinguishing characteristic of interjections is, that they give expression to *feeling*, while other parts of speech express *thought*.

Q. Into how many classes may interjections be divided?

A. Into as many as there are *expressions* to indicate feeling.

NOTE 1.—Any word used to show strong feeling, and disconnected with other words, is an interjection. Verbs, nouns, adjectives and adverbs may thus become interjections. (See list below.)

NOTE 2.—All words of *calling*, as calling animals, etc., are interjections. Yet even this class of words may be regarded as verbs (expressing ideas suited to the comprehension of animals) in the imperative mood; as, "*Here! here! here!*" when addressed to a dog, means simply, "*Come here!*" or, "*Run here!*" which implies a *command*.

NOTE 3.—The interjection may have different meanings, owing to the manner in which it is used; as, "*Oh! I fear he is dead!*" "*Oh! you scared me!*"

Q. Name the principal interjections?

A. 1. Of joy—*io! eigh! hey!*
2. Of sorrow—*oh! ah! alas!*

3. Of wonder—*ha! strange! indeed!*
4. Of wishing—*O!* (often used with the nominative independent.)
5. Of surprise—*what! whew!*
6. Of contempt—*fudge! poh! tut! humph!*
7. Of calling—*ho! hallo!*
8. Of laughter—*ha! ha! ha!*
9. Of salutation—*hail! welcome!*
10. Of attention—*ho! hark! listen!*
11. Of interrogation—*eh! ha! hey!*

NOTE.—Many other classes might be mentioned, but the above are the most common.

MODEL FOR PARSING.

Alas! my mother is dead!

Alas is an interjection, a word used to express strong emotion: it is expressive of grief.

RULE J. INTERJECTIONS ARE SIGNS OF EMOTION, AND HAVE NO GRAMMATICAL CONNECTION WITH THE OTHER WORDS OF SENTENCES.

Ah me! my friend is lost!

Ah is an interjection expressive of sorrow. *Me* is a personal pronoun in the objective case, because it denotes the object *reached* or *effected* by the fact that “my friend is lost.”

NOTE.—Some say that *me* is governed by *ah*, but supply a verb or preposition to govern *me*; or better still, to regard *me* (and other words, when used in the same way) as the *object reached*, and hence governed by the *fact that occasioned the interjection*.

EXERCISE.

Oh! how my head aches! Fie! how badly you act! Hist! strange noises are near! Pshaw! you tease me! Lo! I will call all of the families of the kingdoms of the north! O earth, thy joys are fleeting! Alas! he is lost to me! Bravo! renew your efforts! Hurrah, soldiers, fight for your country! O happy time! Ah me! these are horrible threats!

SYNTAX.

Syntax is that part of grammar which treats of the proper method of forming sentences.

A *sentence* is a collection of words making complete sense.

A sentence consists of *two parts*, a *subject* and *predicate*.

The *subject* is that of which something is affirmed.

The subject of a sentence is always a *noun*, *pronoun*, or a sentence, or some part of a sentence used as a noun; "*John comes.*" "*To sleep is pleasant.*" "*That you should say this, astonishes me.*"

The *predicate* is that which is affirmed of the subject.

The *predicate* consists of two parts—the *verb*, or *copula*, and the *attribute*.

The *copula* contains such verbs as do not complete the predicate, but take after them some word denoting a property of the subject. The principal *copula* is "*to be*;" the others are *become*, *seem*, *appear*; and the passive forms of *deem*, *name*, *call*, *consider*, and some others.

The *attribute* is that which is affirmed by the copula.

The copula and attribute are often united in the same word; in such cases, that word is a *verb*; as, "*William runs.*" To make the copula appear, it is only necessary to use the present participle of "*run*" with "*is*;" thus, "*William is running.*" "*Is*" is the copula, and "*running*," the attribute.

Questions.—What is syntax? A sentence? Of what does a sentence consist? What is the subject? What part of speech is the subject of a sentence? What is the predicate? Of what does it consist? What is the copula? The principal copula? The others? What is the attribute? When is the attribute a verb?

Of any subject we may predicate—

1. What it *does* ; as, “Horses *neigh*.”
2. What *qualities* it has ; as “Horses *are courageous*.”
3. What it *is* ; as, “Horses *are animals*.”

Of these predicates, the first is always a *verb* ; the second, a *copula* and *adjective* ; the third, a *copula* and a *noun* or *pronoun*.

SUBJECT, GRAMMATICAL AND LOGICAL.

The *grammatical* subject is a *single* word ; as, The black horse is running. Here “horse” is the grammatical subject.

NOTE.—Two or more words taken together, sometimes constitute the grammatical subject ; as, His *being a stranger*, excited much prejudice against him. “Being a stranger,” is the grammatical subject of “excited.”

The *logical* subject consists of the *grammatical* and all its *modifiers* ; as, *The young man* came. “The young man” is the logical subject of came.

NOTE.—When the grammatical subject is not modified, the logical and grammatical are the same. *Men* love their friends. “Men” is the grammatical and logical subject.

PREDICATE, GRAMMATICAL AND LOGICAL.

The *grammatical* predicate is either a verb, or a *copula* verb with an *adjective* or *noun* ; as, Boys *play* ; the rose is *sweet* ; A dog *is an animal*.

NOTE.—The *copula* is used to *assert* the *attribute* of the *subject*.

The *logical* predicate consists of the *grammatical* with all its *modifiers* ; as, He *came very rapidly*. “Came very rapidly” is the logical predicate.

Questions.—What may be predicated of any subject? What is the first of these predicates? The second? The third?

What is a grammatical subject? What the logical? When are they the same?

What is a grammatical predicate? Logical? When the same? What is the use of the *copula* verb?

MODIFIED SUBJECT AND PREDICATE.

The grammatical subject may be modified variously :

1. By a noun in the same case ; as, My brother *John* came.
2. By a noun in the *possessive* case ; as, *John's* dog is dead.
3. By a preposition (*of*) and its object ; as, a man of *honor* has come.
4. By an adjective ; as, *The good* boy learns.
5. By an infinitive ; as, *A desire to hurt* is injurious.
6. By a *relative clause* ; as, He *who loves*, is loved in turn.
7. By an explanatory sentence ; as, The belief *that we are fallible beings*, should make us very careful.

NOTE.—Most words used to modify others, may themselves be modified.

The grammatical predicate may be variously modified :

1. If the predicate is an intransitive verb, by an *adverb* ; as, He came *quickly*.
2. If the verb is transitive, by a *noun* or *pronoun* in the objective case ; as, I know the *man* ; you saw *him*.
3. If the predicate consists of a *copula* and *attribute* :
 1. If the attribute is a *noun*, it may be modified by an adjective, preposition and its object, or by a relative clause ; as, He is a *good* boy ; he is a boy *of honor* ; he is the boy *whom you saw*.
 2. If the attribute is an adjective, it may be modified by an adverb ; as, She is *very* smart.
 3. By an infinitive ; as, He desires *to see*.
 4. By a preposition, and its object ; as, He came *to me*.
 5. By a clause ; as, He said *that he would come*.

Remark.—All the various parts of speech, except interjections, are used to modify the subject, or its predicate.

Sentences, in regard to their *structure*, are divided into *three classes* : *Simple*, *Compound*, and *Complex* :

Questions.—In how many ways may the grammatical subject be modified ? What are they ? May most words, used to modify others, be modified themselves ? How may the grammatical predicate be modified ? Repeat the remark. How are sentences divided in regard to their *structure* ?

1. A simple sentence contains but *one subject* and *one predicate*; as, "John reads." "The white horse runs swiftly."

2. A compound sentence consists of two or more simple sentences connected together; as, "Susan is pretty, but Anna is good." "John and James study," [John studies, and James studies.] "John studies and learns," [John studies, and John learns.] "I will go, when you come."

3. A complex sentence is one which has a proposition as the *subject*, *attribute*, or *object*, of the verb; as, "*That you should do this*, is strange!" "The question is, '*Who saw him?*'" "I know *that you saw him*."

Compound sentences contain clauses that are *coördinate* or *subordinate*. Coördinate clauses are those of equal rank, or importance. Thus, in the sentence, "John studies well, and Jane learns rapidly," the clauses, "John studies well," and "Jane learns rapidly," are coördinate clauses, because they are of equal importance in the sentence.

Subordinate clauses are such as do not make complete sense by themselves; but depend upon some other clause called the *principal*; as, "I was sleeping" (principal clause,) "when you came," (subordinate clause.)

NOTE.—Every compound sentence must have at least *one principal clause*.

Sentences are divided, according to their *use*, into *four classes*:

1. *Declarative*, or such as *declare*, or *affirm*; as, "We are happy."

2. *Interrogative*, or such as ask a question; as, "Who comes?"

3. *Imperative*, or such as command, exhort, permit; as, "Come here." "Do come."

Questions.—What is a simple sentence? Compound? Complex? What are coördinate clauses? Subordinate? What are they called? *Note*? How are sentences divided according to *use*? What is a declarative sentence? Interrogative? Imperative?

4. *Exclamatory*, or such as express wonder, surprise, contempt, &c.; as, "What a strange being you are!" "Who ever read such stuff!"

NOTE.—Any of these sentences may be rendered *negative* by inserting a negative adverb; as, "We are *not* happy." "Who will *not* come?" "Come *not*." "It is strange that you should *not* come!"

Point out the grammatical and logical subjects and predicates in the following exercise; also tell what kind of sentences they are:

Model.—The little bird sings sweetly.

This is a *simple* sentence; because it has but one subject and one verb. "Bird" is the grammatical subject; "The little bird" is the logical subject." "Sings" is the grammatical predicate, and "sings sweetly" is the logical predicate.

"John studies well, and learns rapidly." This is a compound sentence; because it has a compound predicate; ("studies" and "learns.") "John" is the grammatical and logical subject. "Studies" and "learns" are the grammatical predicates; "studies well" and "learns rapidly" form the compound logical predicates.

EXERCISES.

The girl is industrious. The good man gets his living honestly. Boys go to school, and some of them learn. Virtue and vice are opposites. Who went to the spring? Come, Charles, and read your lesson. Do you say I must read my lesson? You will hear it, if I will read it. How wonderful is man! Boys and girls play and sing together. I know that you will come. When Harry comes, I will go. Would you say such a foolish thing? What did I say? I will not tell you now.

Questions. — What is an exclamatory sentence? How may a negative sentence be formed?

RULES OF SYNTAX.

RULE I. The subject of a finite verb must be in the nominative case; as, "*The boy plays.*"

NOTE 1.—Any verb, not in the infinitive mood, is called *finite*.

NOTE 2.—The subject of a verb may be a noun, pronoun, verb in the infinitive mood, sentence, or any part of a sentence used as a noun. (See preceding lesson.)

NOTE 3.—All subjects must have verbs, *expressed* or *understood*; as, "Who runs?" "I;" that is, *I run*. The verb is often understood, particularly in answer to questions, and after "*as*" and "*than*;" as, "Who told you?" "William;" that is, William *told* me. "He has eaten more than I;" that is, than I *have* eaten. "Mary is as healthy as Anna;" that is, as Anna *is* healthy. "The smoother the surface, the deeper the water."

NOTE 4.—The subject is frequently placed after the verb, or between the auxiliary and the principal verb; as, "Great is *Diana*." "Will *she* go?"

PARSING.

He writes.

MODEL.—*He* is a personal pronoun, masculine gender, third person, singular number, and in the nominative case to *writes*, according to

RULE I. The subject of a finite verb must be in the nominative case.

EXERCISE.

The horse runs. Trees grow. Wealth begets misery. The mariner's compass was invented in the fourteenth century. Where are you going? Who are you? There is an apple. I am going to church. Despise not poverty. Beware. The governor refused us his protection. Birds sing. Spring has come. My heart is hard. Providence protects us.

Questions.—What is rule I? What is a finite verb? What may be used as the subject of a verb? Must all subjects have verbs? When is the verb understood? What is the place of the subject?

EXERCISE TO BE CORRECTED.

Her and he are eating. Me am here. Who has my pen? Him. Them peaches are excellent. Who moved my slate? Me. He has more pens than me. Whom are you? You can write as well as them. Them are fine children. Who will go with me? Her and him. Him said that. Where are us? Us are at home. Me and Julia have some apples. Her and me are expected. Whomsoever wants bread can have it.

RULE II. A noun or pronoun, used with the copula to form the predicate, must be in the same case as the subject.

This rule is necessary only when we predicate of a *thing* what *it is*; as, "A cat is an *animal*." Here *animal* means the same thing that *cat* does.

NOTE 1.—If the verb is in the infinitive mood, having its subject* in the *objective* case, the noun in the predicate must be in the objective case also; as, "For *him* to be a *thief*, is distressing." *Him* is the *objective subject* of *to be*, and *thief* is the objective predicate.

NOTE 2.—Whether the noun in the predicate after the infinitive is in the *nominative* or *objective* case, depends upon the circumstance of the infinitive's having a subject. If it *has* a subject, the *predicate* noun is in the objective case; otherwise it is in the nominative; as, I know *him* to be the *man* (objective.) He appears to be a *king* (nominative.)

NOTE 3.—The participles of *copula* verbs are followed by the same case as the noun to which the participle refers; as, "Washington, being the *President* of the United States, preserved the interests of the whole Union." *President* is the nominative after *being*, (which does not *affirm* but *assumes* the fact that Washington was President.)

PARSING.

That man is a tinner.

MODEL.—*Tinner* is a common noun, third person, singular number, and in the nominative case, because it is used with the copula *is* to form the predicate.

Questions.—What is rule II? When is this rule necessary? Repeat Note 1. Upon what does the case of the predicate noun depend? By what case are the participles of copula verbs followed?

* *Logical*, not grammatical subject.

RULE II. A noun or pronoun used with the copula to form the predicate, must be in the same case as the subject.

EXERCISE.

The drunkard is a brutish man. Good nature is a desirable virtue. The son, bred in sloth, becomes a profligate. Life is a fleeting moment. I am a worm of the dust. The world is the creature of God. He ordered the floor to be his bed. I think her to be a lady. I took him to be a gentleman. I consider William to be a good student; but Andrew, a worthless villain. He being mayor, quelled the disturbance.

EXERCISE TO BE CORRECTED.

This man is him. These are them. The one called Jane is her. For he to be a rogue, is distressing. I acknowledge she to be my sister. Do you consider I to be a villain? For they to be good men is impossible. Take me to be she, if you dare.

RULE III. The person or thing addressed is put in the nominative case, *independent*; as, "*Julia*, come to me."

EXPLANATION.—By *independent* is meant that the noun has no grammatical connection with any other part of the sentence in which it stands.

NOTE 1.—Nouns thus used are in the *second* person. When, therefore, an object *without life* is addressed, it is regarded as a human being, or as possessing some of the *qualities* of a human being; as, "Listen, winds, to my story." Here the *winds* are commanded to *listen*, which implies, by figure of speech, the capacity to *hear*, the *intellect* to *understand* the command.

NOTE 2.—Such nouns are often accompanied by interjections; as, "*O soldiers!* your liberties are endangered." When the interjection is used with the noun, the address is *more earnest* and *emphatic*.

NOTE 3.—The noun independent may be limited by a single word or any number of words: as, "*Sweet vale of Avoca!* how calm could I rest," etc. Here *rule* is limited by "*sweet*" and "*of Avoca*."

Questions.—What is Rule III? What is meant by *independent*? Repeat Note 1. Note 2. Note 3.

PARSING.

Plato, thou reasonest well.

MODEL.—*Plato* is a proper noun, masculine gender, second person, singular number, and in the nominative case independent, according to

RULE III. The person or thing addressed is put in the nominative case—independent.

EXERCISE.

Father! hear my prayer. O winds! sing me a soft lullaby. My friend, do you remember your vow? Take advice, my dear son, and change your course. Your liberties, O soldiers of the South, are endangered. Rome! thou art no more! O night, and storm, and darkness, ye are wondrous strong!

RULE IV A noun and a participle independent of the rest of the sentence, is in the nominative absolute; as, "They refusing to comply, I withdrew."

EXPLANATION.—By "absolute" is meant that the noun *so used*, is free from any grammatical connection with the rest of the sentence. The noun absolute differs from the noun independent, by being connected with a participle, and not being addressed.

NOTE 1.—The clause containing the nominative absolute, though free from grammatical connection with other parts of the sentence, is very closely connected with it in thought. It often denotes *time, cause, condition*, etc.; as, "*The letter having been read*, he immediately departed." The clause, "*The letter having been read*," denotes *time*, and *when the letter was read*, or *after the letter was read*. "*The bill being rejected*, I," said the senator, "*will return home*." "*The bill being rejected*," denotes *condition*, and, *if the bill is rejected*, or *should the bill be rejected*. "*My friend having treated me rudely*, I was forced to disown him." Here the first clause denotes *cause*, and, *because my friend treated me rudely*.

NOTE 2.—When the noun absolute is used with a participle derived from a copula verb, the participle must have a noun, or adjective after it to form the *attribute*; (see Rule II, note;) as "*He being a traitor*, our cause suffered much injury." "*He being sick*, his business was interrupted."

Questions.—What is Rule IV? What is meant by absolute? How is the absolute clause connected with the rest of the sentence? What must follow when the noun is used absolutely with the participle of the copula verb?

NOTE 3.—The noun is sometimes omitted, when its omission causes no obscurity, or when it is some *indefinite* word; as, “*Viccing his course in the most favorable light, there is little to commend.*” Supply *we, one, any one, or people*, to which “*viccing*” must be referred.

NOTE 4.—The participles, *being* and *having been*, are sometimes omitted, when the noun is absolute.

PARSING.

The war being finished, the country recovered from its prostration.

MODEL.—*War* is a common noun, third person, singular number, and in the nominative case absolute with “*being finished*,” according to

RULE IV A noun and a participle independent of the rest of the sentence, is in the nominative absolute.

EXERCISE.

Hearts agreeing, heads may differ. Order being restored, the gentleman continued. His mother being present, John could not lie. Having ended his discourse, the assembly dispersed. Being conscious of guilt, men tremble at death.

“Her wheel at rest, the matron thrills no more
With treasured tales and legendary lore.”

EXERCISE TO BE CORRECTED.

Us being young, were deceived. Him denying the charge, I stood abashed. Thee being present, he withdrew. Them refusing to call, I came home. Her having departed, Julia was disappointed. Me being sick, he excused me.

RULE V The possessive case limits the noun with which it is connected; as, “*The bird’s nest.*”

EXPLANATION.—The noun without the possessive case (or some limiting word) is used in its *widest* and *most comprehensive sense*; as, “*John’s money has been lost.*” Without “*John’s*” the sentence

Questions.—When may the noun absolute be omitted?

would read thus: "Money has been lost;" in which case it is wholly indefinite as to *whose* money was lost. The addition of the word "John's" *limits the indefinite expression, and makes it definite.*

NOTE 1.—The possessive case has the signification of an *adjective*.

NOTE 2.—The possessive case denoting possession is equivalent (very nearly) to the objective case of the same noun, governed by *of*; as, "*Woman's* beauty" — "*The beauty of woman.*" The main point of difference between "woman's" and "of woman" is, that the latter is a more general expression.

NOTE 3.—Prepositions are sometimes followed by a noun in the possessive case, limiting a noun understood; as, "This is a hat of my brother's."

PARSING.

The girl's bonnet.

MODEL.—*Girl's* is a common noun, feminine gender, third person, singular number, in the possessive case, and limits the noun "bonnet," according to

RULE V The possessive case limits the noun with which it is connected.

EXERCISE.

My cap was bought at Jones' store. Your father's barn is a good one. The dog's head is sore. Anna's mother's dress is new. Good men love God's word. His step is slow. The man's pen is better than mine. Smith & Pool's new goods have come. Mr. J. P. Corsby's horse ran away. Our tables are smaller than yours. Their folly fills their father's heart with grief. The snake's tongue is forked. My cap came from Allen & Dean's. He is at his father's.

EXERCISE TO BE CORRECTED.

Mothers hair is not black. William' hat is on the bed. This is his' Mary, her book is torn. I bought my bonnet at Dobbin's and Gray's. The kings house. The men lost their's way. These are mine's, and those yours's.

RULE VI. Transitive verbs and their participles, in the active voice, govern the objective case; as, "John struck *William*." "I saw *John* beating *him*."

EXPLANATION.—Nouns in the objective case after such verbs, or participles, are used to limit the application of the action or state denoted by the verb. Thus, "*William*" *limits* the action of the verb "struck;" and "*him*," that of the participle "beating." "John struck," of itself, conveys no definite idea.

NOTE 1.—The objective case answers to the question, *Whom?* or *What?* as, "Whom do you see? *James*." That is, *I see James*. "What do you see? A horse." These answers are in the objective case, and governed by the verb "see," understood.

NOTE 2.—Some verbs which do not express action are followed by the objective case; as, "*Susan resembles her mother*." Here "*mother*" is in the objective case, and *limits* the application of the quality or state denoted by the verb "*resembles*."

NOTE 3.—Intransitive verbs are sometimes followed by the objective case of a noun of kindred signification; as, "*He lived a life* of wretchedness." "*Life*" is kindred to "live," and is in the objective case, limiting "live," (used transitively.)

NOTE 4. Verbs in the *infinitive mode* are used as objects of many verbs, (especially those denoting a mental operation); as, "The youth desires *to study*." "To study" is the object of "desires."

NOTE 5.—Dependent sentences are used as the objects of verbs; as, "*He knew that he said it*." "He said it" is the object of "knew." The conjunctive "that" is the word which regularly introduces such objects. "That" is often omitted; as, "He said, 'I will come.'"

NOTE 6.—Some verbs are followed by two objectives denoting the same person or thing; as, "They appointed *him president*." "President" is an attribute of "him," and may be regarded as the *predicate* after "to be," understood; as, "They elected *him to be president*." In parsing, it is better to supply some copula verb in all such cases. Some of the verbs thus used are—*name, call, render, constitute, make, appoint, deem*.

NOTE 7.—Verbs of asking, teaching, giving, etc., are followed by two objectives—one of a person, and the other of a thing; as, "He gave *me a book*."

1. With verbs of *giving*, "to" should be supplied before the object denoting the person; as, "He gave *a book to me*."

2. With verbs of *asking*, "of," "about," or "concerning," may be supplied before one of the objects, as the sense requires.

3. With verbs of *teaching*, "in," or "in respect to," may be supplied before the object denoting the thing; as, "He taught me *in respect to grammar*."

Questions.—What is Rule VI? Explain the Rule. What is Note 1? Note 2? Note 3? Note 4? How are dependent clauses often used? Repeat Note 6. Name some of these verbs. What is said of verbs of *asking*? *Teaching*? *What* should be supplied with verbs of *giving*? *Asking*? *Teaching*?

PARSING.

Men eat bread.

MODEL.—*Bread* is a common noun, third person, singular number, in the objective case, and governed by “eat,” according to

RULE VI. Transitive verbs and their participles, in the active voice, govern the objective case.

EXERCISE.

We plow the fields before planting corn. Wild beasts inhabit the country. She resembles her brother. The man ran a race. His father dreamed that he was in heaven. He wrote, “Be kind to my child.” I have been writing a letter. An enemy exaggerates a man’s crimes; a friend, his virtues. George desires to learn. Learn to study. “You will soon recover,” said the physician. Whom do you see? What do you want? He kindly showed me a seat. John granted him a favor. The people made the man an officer.

EXERCISE TO BE CORRECTED.

William calls I his friend, but Julia considers my her enemy. Teach he his lesson. Give we our daily bread. Who did you strike? Here is a friend who you must receive cordially. Give John and I some berries. I owe he some money. Forgive we our debts.

RULE VII. Prepositions govern the objective case; as, “The girl walks *through* the garden.”

EXPLANATION. — The preposition serves to guide to the object *upon* or *to* which the *action* or *state* of the verb tends, or to which the *quality* of an adjective or noun is directed.

Questions.—What is Rule VII? Give the Explanation.

NOTE 1.—Participles, when used as nouns, may be the objects of prepositions; as, "The cause of my *coming* is this." "Coming" is the object of "of."

NOTE 2.—Sometimes adverbs are used as objects of prepositions; as, "At *once*." "Forever." In such cases the adverb has the force of a noun.

NOTE 3.—A clause sometimes becomes the object of a preposition; as, "It all depends on *who the men are*." "Who the men are," is the object of "on."

NOTE 4.—Prepositions are often omitted:

1. Before the noun *home*; as, "He went home." In parsing "home," supply "to;" as, "He went (to) home."

2. Before nouns denoting *when*, or *how long*; as "He came *last June*, and remained a month;" that is, "He came (on) last June, and remained (during) a month."

3. Before nouns of *direction* or *distance*; as, "Which *way* did he go?" that is, "Along which way." "He traveled *ten miles*;" that is, "*over* or *through* ten miles."

NOTE 5.—"Worth" is construed by grammarians in different ways:

1. As an adjective, with "to" supplied; as, "The horse is worth (*to*, or *to the* amount of) one hundred dollars."

2. As a noun, with "of the" before, and "of" after it; as, "The horse is (*of the*) worth (*of*) one hundred dollars."

3. As a preposition; as, "The knife is *worth* a dollar."

The first construction is preferable.

NOTE 6.—Prepositions and their objects (except *of*) usually form adverbial elements.

NOTE 7.—Prepositions are frequently construed with adjectives; as, "*in vain*," "*on high*;" that is, "*in a vain manner*," "*on high walls*." Such phrases are equivalent to adverbs, implying *manner*, *place*, *time* or *degree*. In parsing, supply the omission.

NOTE 8.—After *like*, *near*, *nigh*, the preposition *to*, or *unto*, is frequently understood; as, "This is like (*to* or *unto*) gold."

NOTE 9.—The *antecedent* term of the relation (shown by a preposition,) may be a *noun*, *verb*, *adjective*, *adverb*, or *interjection*.

PARSING.

He lives in America.

MODEL.—*America* is a proper noun, third person, singular number, in the objective case, and governed by the preposition "in," according to

RULE VII. Prepositions govern the objective case.

Questions.—Do participles ever become objects of prepositions? Adverbs? Clauses? When are prepositions usually omitted? In how many ways is "worth" construed? Which is preferable? What kind of elements do prepositions, and their objects, form? What is Note VII? What is said of "like," "near" and "nigh"? What of the *antecedent term*?"

EXERCISE.

The history of Peter is agreeable to the sacred texts. The wisest princes need not think it any diminution of their greatness, or derogation from their sufficiency, to rely upon counsel. He came from Switzerland, through France, over to England, and stayed some months among us. He was related to, and governed by, the same person. After waiting a long time, we left.

“Like the dew on the mountain,
Like the foam on the river,
Like the bubble on the fountain,
Thou art gone, and forever.”

RULE VIII.—A noun or pronoun, used to identify another noun or pronoun, must be in the same case, called apposition; as, “John, the *sailor*.”

Explanation.—The second noun is used to designate a person, or thing, more precisely, by mentioning some *attribute*, *office*, or *profession*, etc., of the first noun. Thus, “sailor” is used to show what “John” is meant.

NOTE 1.—The nouns must always denote the same person or thing.

NOTE 2.—The second noun is usually in the same number as the first.

NOTE 3.—A noun *identifying* may itself be *identified* by another noun; as, “The *Empress*, *Josephine*, the wife of Napoleon.” “Josephine” is in apposition with “Empress,” and “wife” with “Josephine.”

NOTE 4.—The place of the first noun may be supplied by a clause; as, “He sought to decoy the youth from the path of duty: a *thing* which he could not effect.” “Thing” is in apposition with *the fact* expressed in the preceding part of the sentence.

NOTE 5.—When nouns, in apposition, are in the possessive case, the possessive ending is added only to the last; as, “John the Baptist’s head.”

NOTE 6.—A *distributive* pronoun in the singular number, is sometimes in apposition with a noun in the plural; as, “The soldiers returned *each* to his tent.” “Each” is in apposition *distributively* with “soldiers?”

Questions.—What is Rule VIII? Why is the noun in apposition used? What is Note first? Does the second noun agree in number with the first? May an identifying noun be identified? May a clause take the place of the first noun? What is Note fifth? How may distributive pronouns be used?

NOTE 7.—*Indefinite* pronouns are sometimes used in apposition particularly (i.e., to denote a part of the number denoted by the noun in the plural: as, "The boys went, *some* to town, *others* to the country." "Some" and "others" are both in apposition with "boys," and each denotes only a part of the number of boys: while together they exhaust the number.

NOTE 8.—The compound pronouns, *each other* and *one another*, express a "reciprocal action or relation; as, they love *each other*." "Each" is in apposition distributively with "they," and "other" is the object of "love." *Each other* is used in speaking of two.

They love *one another*. "One" is in apposition distributively with "they." "Other" is the object of "love." "One" distributes the number included in "they." "Another" distributes the number and shows that *each individual* is the recipient of the affection expressed by "love."

NOTE 9.—Two or more nouns in the singular may have a noun in apposition in the plural: John, James, and Joseph, *loves boys*, have come.

NOTE 10.—Nouns in apposition have the force of *adjectives*.

PARSING.

Dennis, the gardener, gave me some tulips.

MODEL.—*Gardener* is a common noun, masculine gender, third person, singular number, in the nominative case apposition, according to

RULE VIII. A noun or pronoun used to identify another noun or pronoun, must be in the same case, called apposition.

EXERCISE.

Elisha the prophet, lived in the days of Joram, king of Israel. Titus, the son of Vespasian, destroyed Jerusalem, the Jewish capital. Hope, the star of life, never sets. You write very carelessly, a habit which you must correct. For ever honored be this, the place of our fathers' refuge. The court condemned the criminals; a part of them to suffer death, and a part to transportation. Victoria, queen of England, has not visited this country.

Questions.—How are indefinite pronouns sometimes used? What do the compound pronouns, *each other*, etc., express? What is note ninth? What force have nouns in apposition?

EXERCISE TO BE CORRECTED.

Brutus killed Cæsar, he who had been his friend. (Say "him who," etc.; because Cæsar is in the objective, and the pronoun identifying it must also be objective.)

Romulus, the founder of Rome, his who killed his brother, is celebrated in history. This mantle belongs to my friend Annie, she who was with me yesterday. This is my aunt, her who lives in Atlanta. Will you act thus towards me, I who have done so much for you?

RULE IX. Pronouns agree with the nouns for which they stand, in gender, number, and person; as, "This is the boy *whom* I saw."

EXPLANATION.—"Whom" is a relative pronoun, and stands for its antecedent, "boy," with which it agrees in gender, number and person.

NOTE 1.—The rule is equally applicable to *personal* and *relative* pronouns; (see Lessons on pronouns.)

NOTE 2.—The antecedent is sometimes a clause, or a phrase; as, "*He is a thief, and he knows it.*" "It" stands for the fact in the clause. "He is a thief."

NOTE 3.—When pronouns refer to two or more different objects connected by *and*, they must be in the plural number; as, "*John and Julia have returned; they have been to school.*" "They" is used for "John and Julia;" hence, plural. It is of the third person, and is necessarily partly of both genders.

NOTE 4.—When pronouns refer to two or more nouns of different persons, they take the *first* person rather than the *second*, and the *second* rather than the *third*.

NOTE 5.—Pronouns referring to two or more nouns in the singular, connected by *either*, *or*, *neither*, *nor*, must be in the singular; as, "Either John or James has hurt *himself*."

NOTE 6.—Pronouns referring to *collective* nouns, are in the plural when they refer to the individuals composing the number; as, "The crowd who are here."

NOTE 7.—"It," when followed by the verb "to be," may refer to a noun of any gender, number, or person; as, "*It is I.*" "*It is John.*" "*It is money.*" "*It is money and men that we need.*"

NOTE 8.—Relatives are placed as near as possible to the beginning of their clause; so that the objective case and the predicate nominative precede the verb; as, "There is the man *whom* I saw."

Questions.—What is Rule IX? To what pronouns does this rule apply? May the antecedent ever be a clause? What is the number of pronouns referring to two or more nouns connected by *and*? What is note fourth? Fifth?

PARSING.

I am the man who commands your slaves.

MODEL.—*I* is a personal pronoun, first person, singular number, and in the nominative case to “*am*,” according to

RULE I. The subject of a finite verb must be in the nominative case.

Who is a relative pronoun, masculine gender, third person, singular number, because its antecedent *man* is, with which it agrees; it is the nominative case to “*commands*,” according to Rule I.

Your is a personal pronoun, second person, singular number, in the possessive case, and limits, “*slaves*,” according to

RULE V The possessive case limits the noun with which it is connected.

EXERCISE.

What will become of us without the soothing influence of religion? Those only act wisely, who care for the salvation of their souls. I determined to await the hand of death; which, I hope, when at last it comes, will fall lightly on me. There is the man, whom I saw. He seeks wealth; which is difficult to be obtained. Judas (which is another name for treachery,) betrayed his Master with a kiss. One or the other must relinquish her claim.

EXERCISE TO BE CORRECTED.

I know he to be a man.

[The sentence is not correct, because the pronoun *he* is in the nominative case; it should be in the objective case, because it is the subject* of a verb in the infinitive mood.]

* Logical subject.

The court, who has much influence, ought to be exemplary. He instructed and fed the crowds what surrounded him. Those which desire peace of conscience, should be careful to do that who is right. Who, instead of doing, they are always in mischief. Put the tongs in its place. The defendant's counsel had a difficult task imposed on it. I saw the entire class wipe her eyes. This court is famous for the justice of their decisions. Sarah, nor Jane has performed their task.

RULE X.—An adjective or participle, used as a modifier, belongs to the noun or pronoun which it limits; as, "*The good man.*" "*Running water.*"

EXPLANATION.—Adjectives or participles modify the meaning of nouns or pronouns, either by expressing some *quality* or *restricting* the meaning. Thus: "*the*" restricts "*man*," to make it definite; and "*good*" expresses the *quality of goodness* as belonging to the man.

NOTE 1.—Any part of speech, sentence, or part of a sentence, used as a noun, may have adjectives belonging to it; as, "*To visit friends* is pleasant." "*Running* is tiresome." "*That any man should be so wise*, is encouraging."

NOTE 2.—Adjectives are frequently used with participial nouns, or infinitives, to denote an abstract idea, without reference to any particular object; as, "*To be wicked*, is to be wretched." "*Learning* is useful."

NOTE 3.—The noun which the adjective limits, is often omitted; as, "*The good are happy.*" That is, "*the good persons.*" "*Each has his virtues.*" That is, "*each person.*"

NOTE 4.—In contrasting objects, refer to the first mentioned by *that* and *those*; to the last, by *this* and *these*; as, "*That man acts wisely; this one wickedly.*"

"Farewell my friends! farewell my foes!
My peace with these, my love with those."

NOTE 5.—It is often difficult to determine whether adjectives or adverbs should be used after verbs. After copula verbs use adjectives; and when *to be*, or *to become* can be substituted for any other verb, without changing the sense or construction, *use the adjectives*; as, "*The lily smells sweet; (not*

Questions.—Repeat Rule X. How do adjectives modify nouns? To what may adjectives belong? How are adjectives used with participles and infinitives? Is the noun ever omitted? In contrasting objects, what is the use of *these*, *that*, etc.? After what verbs should adjectives be used?

sweetly, for that would imply that the lily had the power of smelling, since *sweetly* means in a *sweet manner*.) We can say, "The lily is sweet;" hence, use the adjective.

NOTE 6.—Adjectives are sometimes used to limit the meaning of other adjectives; as, "The stove is *red* hot." "A *quick* sailing vessel." Such should be regarded as compound adjectives, whether connected by hyphens or not.

NOTE 7.—Adjectives are often used as substantives, particularly when preceded by the definite article or the demonstrative pronouns. They even take the plural, at times; as, "The *good*;" "these *evils*." In such cases the noun is omitted. (Note 3.)

NOTE 8.—Substantives, or phrases coming directly before substantives, are often equivalent to adjectives; as, "The *city* hall;" "the *river* Thames."

NOTE 9.—In the use of the comparative degree, *other* is prefixed to the second term of the comparison, if both terms belong to the same class; as, "Socrates was wiser than the other Athenians."

NOTE 10.—*Other* cannot be admitted in the use of the superlative degree, because the object expressed by the first term of the comparison is contained in the class expressed by the second term; as, "Socrates was the wisest of the Athenians," not *of the other Athenians*.

NOTE 11.—Do not use double comparatives or superlatives; as, "*more better*;" "*most strongest*."

NOTE 12.—Adjectives, implying number, must agree with their nouns in number; as, "*This* sort." *These* apples." When the adjective is necessarily singular, or plural, the noun should be made so, too; as, "*Ten* miles;" "*one* season."

PARSING.

The good are happy.

MODEL.—*The* is a limiting adjective; that kind called definite article; it points out the noun, *persons understood*, and limits it, according to

RULE X. An adjective or participle, used as a modifier, belongs to the noun which it limits.

Good is a qualifying adjective; *good, better, best*; it is in the positive degree, and limits the noun, *persons understood*, according to

RULE X. An adjective or participle, used as a modifier, belongs to the noun which it limits.

Or, *good* is an adjective used as a noun, third person, singular number, and in the nominative case to *are*, according to

Questions.—Do adjectives ever limit adjectives? Are adjectives ever used as substantives? Do substantives ever become adjectives? What is said of *other* in the use of the comparative degree?

RULE I. The subject of a finite verb must be in the nominative case.

EXERCISE.

Choose that course of life which calm reflection says is the most excellent, and continued practice will make it delightful. A suspicious, uncharitable neighbor, can never be treated as a confiding, charitable one. Riotous indulgence enervates both the body and the mind.

“Come, let us leave the vain, the proud,
The ambitious, and the worldly wise;
Pomp’s revels, turbulent and loud,
And pleasure’s tempting vanities.”

How beautiful, how glorious are the works of creation! To see the rising sun is pleasant. Teaching is laborious. The beautiful are not always useful. I see two men; that one is going, this one is coming. She has bright golden hair. Silk dresses are fashionable.

RULE XI. A verb must agree with its subject in number and person; as, “I sing,” “He sings,” “They sing.”

EXPLANATION.—It is not meant that the verb has *number* or *person*, but that it has *different forms to accommodate it to the subject in these respects*. Thus, we say, “The boy sings;” “The boys sing.” “Sings,” we say, is *singular*, and of the *third person*, because its subject, “boy,” is of this number and person. “Sing” is plural, and of the third person, because its subject, “boys,” is.

NOTE 1.—If the subject is an infinitive or a clause, the verb must be singular.

NOTE 2.—When the subject consists of two or more singular nominatives connected by *and*, the verb must be plural; as, “*Mary and Julia* are here.” “To be good, and to be useful, *are* consistent things.” In this sentence the subject consists of two infinitives. The rule holds good, whether the subjects are nouns, infinitives, or clauses.

Questions.—What is Rule XI? Does the verb have number and person? What is Note 1? Note 2?

NOTE 3.—Two or more singular nominatives having *and* between them, and *some word* to show that they are not taken together, have a singular verb: as, "William, *and not* John, goes to school." "William, and also John, goes to school." In each of these sentences, "William" is the subject of "goes," and "John" is the subject of "goes" understood. The verb expressed, in such examples, agrees with the nominative which belongs to it. If its nominative is plural, the verb must be plural, etc.; as, "*Mercies*, and not justice, *save* him."

NOTE 4.—When *or* or *nor* connects two or more singular nominatives, the verb is singular; as, "An apple, or a peach, lies on the table."

NOTE 5.—When collective nouns include the whole as one body, they take singular verbs; otherwise, they have plural verbs; as, "The company *seeks* pleasure:" that is, *the whole company* considered as one body. "The company *seek* pleasure:" that is, *the individuals composing it*.

NOTE 6.—If nominatives of different persons or numbers are connected by *or* or *nor*, the verb agrees with the nominative nearest to it; as, "You or I *am* ruined." The verb is understood with "you;" as, "*You are* ruined."

NOTE 7.—The verb often appears to have *it* as its subject, when "*it*" stands for an infinitive mood, or a clause; as, "It is pleasant to love." "It" serves to introduce the sentence, and appears *to be* the subject until we reach the *infinitive*, which the mind readily perceives *to be the subject*. "It," in parsing, should be regarded as an *expletive*. (i. e., as not necessary to the sense,) and "to love," the subject of "*is*." "It is pleasant to see the sun." "To see the sun is pleasant." "To see" is the simple subject. "Sun" is the object of "to see." The logical subject is, "To see the sun."

NOTE 8.—A verb may have a *participial clause*, or *the fact* expressed by such a clause, as its subject; as, "*His being a stranger*, caused him to be regarded with suspicion." The *fact* implied in the words, "His being a stranger," is the subject of "caused." The sense may be readily given thus: "The *fact that he was a stranger*," etc., where "that he was a stranger," is in apposition with "fact."

Various are the constructions given of the clause above. The following seem to be the most satisfactory: "Being a stranger" may be considered as an *abstract noun*; while "his" limits it. Or "being" is a participle, and agrees with the *personal* or substantive idea in "his;" while "stranger" is in the nominative after "being." Either of these constructions will satisfy the conditions of Syntax. "Being a stranger" is the grammatical subject; "His being a stranger" is the logical.

Questions.—When the singular nominatives are connected together by *and*, what is the number of the verb? When another word shows that they are not taken together? Which must the verb agree with? When singular nominatives are connected by *or* or *nor*, what is the number of the verb? What number do verbs, whose subjects are collective nouns, take? If nominatives of different numbers or persons are connected by *or* or *nor*, which does the verb agree with? What is said of "*it*," as the subject of verbs? May verbs ever have participial clauses as subjects? What are the most satisfactory ways of disposing of such constructions?

PARSING.

One of the most cheerful objects that can be seen is the bee among spring flowers.

MODEL.—*Can be seen* is an irregular, passive verb; present *see*, past *saw*, past participle *seen*; it is in the potential mode, present tense, third person, and singular number, because its subject, “that,” is, with which it agrees; according to

RULE XI. A verb must agree with its subject in number and person.

Is is an irregular intransitive verb, indicative, present tense; and in the third person, singular number, because its subject, “one,” is; according to

RULE XI. A verb must agree with its subject in number and person.

EXERCISE.

Do good opinions, which are unattended by consistent conduct, signify any thing? Mark the effect of art upon a block of marble: how the skill of the polisher fetches out the colors, makes the surface shine, and discovers every ornamental cloud, spot, or vein, that runs through the body of it! What sculpture is to a block of marble, education is to a human soul. Day and night yield us blessings. The kindness of friendship is tested when reverse of fortune or character affects us. “He, stooping down and looking, saw the linen clothes lying; yet went he not in.” You or John is mistaken. John, and not I, made the correction. His being a foreigner, prevented his election. Her being a teacher, brought sorrow to her friends.

EXERCISE TO BE CORRECTED.

You is welcome.

[Not correct, because *is* does not agree with *you*; say, *you are welcome.*]

He think himself better than others. Oh! beware, lest you yields to temptation. What are he doing? When is they going? The reverses of fortune is often attended with the loss of friends. I is happy. The man and woman that was present wondered at his behavior.

RULE XII. The infinitive mood is governed by the preposition *to*; as, "John desires *to see*."

EXPLANATION.—"See" is governed by "to." "To" is ordinarily regarded as the *sign* of the infinitive mood, or as an *auxiliary* verb. There are many objections to either of these views. The most satisfactory explanation is, that "to" is a preposition.

The verb following "to" expresses an abstract *action* or *state*; and "to" connects that action or state to some preceding word, and governs it as its object.

NOTE 1.—The infinitive may be connected to various parts of speech; as,

1. To a *verb*; as, "I love *to play*."
2. To a *noun*; as, "You have *permission to go*."
3. To a *pronoun*; as, "I know *him to be honest*."
4. To a *participle*; as, "*Trying to see*."
5. To an *Adverb*; as, "He is well *enough to study*."
6. To a *conjunctive*; as, "He is wiser *than to do this*."

NOTE 2.—The infinitive with "to" has, besides the meaning denoted by the verb, various significations:

1. It denotes a *purpose*; as, "I came *to see*."—(that I might see.)
2. It denotes *cause*: as, I rejoice *to learn* this; (*because I learn this*; or, more properly, the fact implied in "*to learn this*," is the reason or cause of my rejoicing.)
3. It denotes an occupation or employment; as, "he delights *to study*."

NOTE 3.—The infinitive sometimes has a *logical** subject in the objective case; as, He ordered *me to go*. "To" connects "me" and "go," governing "go" as its object.

Questions.—What is Rule XII? How is "to" ordinarily regarded? What is the most satisfactory explanation? What does the verb following "to" express? What is the office of "to"? To what may the infinitive be connected? What significations has the infinitive with "to"? What is said of the subject of the infinitive? What is meant by "logical" subject, as explained below?

* The word "*logical*" is not used in the sense previously defined, including the *grammatical subject*, (and its modifiers;) but it is used simply to denote that the *person*, or *thing*, connected by "to" to the verb following it, is the *person* or *thing* that must be the *agent* of the *act* or *state* denoted by the verb. Allowing that "to" governs the infinitive, this same infinitive does not

NOTE 4.—“To,” before the infinitive, sometimes has no *antecedent term* (expressed, nor can one always be readily supplied) to complete the *relation*; as, *To love* is pleasant. “To” has no antecedent word, to which it can connect “love.” Such constructions are *indefinite* or *universal*, it being true of every one, that “*to love* is pleasant.” Hence, the action denoted by “love” may be referred to “any one,” or some general word denoting *person*, or *persons*.

ANOTHER EXAMPLE.—“*To be candid*, I am in fault.” “To” connects the *state* denoted by “be candid” to “I” or “me” understood. “Candid” is a *predicate adjective* after “be,” and agrees with “I” or “me” understood. “To be candid”—if *I must be candid*, or *for me to be candid*. In all such constructions, the *adjective* agrees with a noun or person understood in the same part of the sentence.

The infinitive used as in the preceding example is sometimes, though improperly, called the “*infinitive absolute*.” If the construction above given is correct, the infinitive has its (logical) subject understood, and is governed by the preposition.

REMARK.—This disposition of the infinitive does not prevent it from being the subject of the *finite* verb. In the sentence above, “To love,” or “for one to love,” is the subject of “is;” while “pleasant” agrees with “to love.”

NOTE 5.—The verbs *dare, need, bid, hear, make, feel, do, have, let, see, may, can, will, shall, must*, are followed by the infinitive mood without the preposition “to;” as, “Dare you (to) speak;” “They need not (to) come;” “I hear the horse (to) neigh.”

The preposition is usually used with the passive form of these verbs; as, “He was heard to say this.”

EXAMPLE PARSED.

Boys love to play.

Play is a verb in the infinitive mood, present tense. *To* is a preposition connecting *love* and *play*. *Play* is governed by *to*.

RULE XII. The infinitive mode is governed by the preposition *to*.

Questions.—Does the infinitive mood *affirm* or assume its action? Repeat Note 4. What is the *antecedent term* of the *relation* in the sentence, “*To love* is pleasant”? Parse “to.” Give the Remark.

admit of any other *grammatical* government; yet as every *action* must have an *actor*, the infinitive, though grammatically governed by the preposition “to,” must be referred to some *actor*, or *agent*; and it is clear that it can be referred to nothing but the *objective case* (of the noun or pronoun) which precedes “to.” Such being the connection between the *infinitive* following “to” and the *objective case* preceding “to,” it is not improper to call the *objective case* the *subject of the infinitive*. It is proper to state that the *infinitive* does not affirm, but assumes.

EXERCISE.

Newton did not wish to obtrude his discoveries on the public. They need not call on her. Whom have I so much reason to love as this friend? You have reason to dread his wrath. To sleep is refreshing. We should fear and obey the One who has power to reward or punish us. You ought to solicit him to do a kind action. You dare not do so. I heard him announce it.

RULE XIII. Adverbs modify verbs, participles, adjectives, and adverbs; as, "He *writes well*." "*Abusing him cruelly*." "This apple is *very sweet*." "John spells *very badly*."

EXPLANATION.—Adverbs affect the meaning of the words with which they are connected; thus, "well" specifies the manner of action in "writes," by informing us *how* "he writes." "Cruelly" specifies the character of the act expressed by the participle "abusing." "Very" increases the quality denoted by "sweet;" and in the last example, "very" intensifies the meaning of "badly."

NOTE 1.—In parsing, adverbs should always be referred to their classes. (See Lesson XXV, Part 1.)

NOTE 2.—Adverbs sometimes modify prepositions; as, "He went *almost* to town." "He went to town," implies that he reached the town; but, "He went *almost* to town," implies that he stopped shortly *before reaching* it. Hence "almost" diminishes the regular import of "to."

NOTE 3.—*Yes* and *no* are used independently in answering questions, and are equivalent to entire sentences. Thus, "Will you go?" "Yes." *I will go*. "Has he come?" "No." He has not come. In parsing "yes" and "no," in such cases, it is **hardly proper to consider them as mere adverbs**; for, if a verb be supplied, "yes" should be omitted, unless the verb is added to emphasize or limit "yes." Thus, "Will you come?" "*Yes, I will come*." "I will come," is used to emphasize "yes," and, in some such cases, to explain what it means.

No may be regarded as an abbreviation of *not*, and as modifying a verb understood; as, "Do you hear?" "No;" i. e., *I do not hear*.

NOTE 4.—Adverbs are sometimes used as nouns; in which cases they must be *parsed as nouns*; as, "He remained a great *while*"—a *great* or *long* time.

NOTE 5.—Adverbs are sometimes used as adjectives, and, when so used, must be *parsed as adjectives*; as, "The *above* lines will inform you." "Above" may qualify *written* understood; but, according to the use now made of it, it must be regarded as an adjective.

NOTE 6.—Some adverbs fill the double office of *adverbs and conjunctives*; as, "I was reading *when* you came." Here "when" is an adverb of time referring

to both verbs, "was reading" and "came." "When"—*at the time at which*. It also serves to connect "you came" to "was reading."

NOTE 7.—Two negatives should not be used with the same verb, unless an affirmation is meant; as, "*Nor* did they *not* perceive their evil plight."

NOTE 8.—Adverbs, beside their influence in modifying verbs, participles, adjectives, and other adverbs, by their position may modify nouns or pronouns also; as, "The occurrence frightened *me especially*." Here "especially" modifies "frightened," and emphasizes "me," showing who was *particularly* affected with *fear*. Though others were affected, "me" was more affected than others.

NOTE 9.—Adverbs should be placed, in sentences, where they will most clearly indicate the true meaning. The speaker or writer must, in most cases, determine for himself as regards this subject, since there are no definite rules.

EXAMPLE PARSED.

He ate rapidly.

Rapidly is an adverb of manner: it limits the verb *ate*, according to

RULE XIII. Adverbs modify verbs, participles, adjectives, and other adverbs.

EXERCISE TO BE PARSED.

They were very kindly entertained. He found her not only contented, but even happy. Here is your most respectable coat. Time flies rapidly. Are you going home soon? Yes. Do you return? No. Are we almost there? I am particularly interested. Can any very wise man expect to live here always? He had a particular carefulness in the knitting of his brow, and a kind of impatience in all his motions, that plainly discovered he was always intent on matters of importance. He came nearly to the gate, then changed his course.

Our early days! how often back
We turn on life's bewildering track,
To where, o'er hill and valley, plays
The sunlight of our early days.

RULE XIV Prepositions show the relations between their objects and the words on which they depend; as, "He went *to Atlanta*."

EXPLANATION. — "To" shows the relation between "went" and "Atlanta."

NOTE 1.—The office of a preposition is to introduce the *object* which is *reached*, *affected*, or in some way *related* to the word upon which the preposition *depends*. The preposition, together with its object, serves to *limit* the *antecedent term of the relation*. Thus, in the sentence, "He went to Atlanta," "to Atlanta" *limits* "went," and answers to the question, *Where?* as, "Where did he go?" Ans. "*To Atlanta*."

NOTE 2.—The *antecedent term of the relation* may be a verb, participle, noun, pronoun, adjective, or an adverb: the *latter term* (which completes the relation, the object) may be a noun, pronoun, participle used as a noun, or a verb in the infinitive mode.

NOTE 3.—The preposition "to" before the infinitive used as a subject, has no antecedent term expressed; as, "*To hate* our enemies, is wrong."

NOTE 4.—The preposition "for," when it introduces its object before the infinitive, has no antecedent term expressed; as, "*For me* to abide in the flesh, is more needful for you."

NOTE 5.—Either term of the relation may be omitted.

1. The *antecedent term*; as, "In a word, I will not do it." "I say" may be supplied thus: "I say, in a word," etc.

2. The *object*, or *subsequent term*; as, "These are principles we ought earnestly to contend *for*." Supply "which," thus: "These are principles for *which* we ought to contend."

NOTE 6.—Sometimes prepositions have the force of *adverbs*, when their objects are omitted; as, "He has gone *above*."

NOTE 7.—Two prepositions sometimes come together, in which cases they should be regarded as *compound prepositions*; as, "The house is situated *over against* the mountain." "Over against" may be considered as a compound preposition, showing the two-fold relation which "mountain" sustains to "house."

NOTE 8.—Two prepositions, showing different relations, may have reference to the same object; as, "He boasted *of*, and contended *for*, the right:" that is, "He boasted of the right, and contended *for* it."

Questions.—What is Rule XIV? Explain it. What is the office of a preposition? What does the preposition and its object do? What may the antecedent term be? The object? What is said of "to" and "for?" What term of the relation may be omitted? When do prepositions have the force of adverbs? What is said of compound prepositions? May prepositions, showing different relations, refer to the same object?

OBSERVATION.—When it is difficult to find either, or both terms of the *relation*, the following directions may be of service :

1. To find the antecedent term, prefix the interrogative *what* to the preposition; thus, “Heart to heart responds.” We ask, “*What to heart?*” Answer: “Responds.” “Heart *responds to heart.*”

2. To find the term that *completes the relation*, place *what* or *whom* after the preposition; as, “I know not the man I gave the book to.”

EXAMPLES PARSED.

He was skilful in many languages, and had, by reading and composition, attained the full mastery of his own.

In is a preposition, and shows the relation between “skilful” and “languages.”

RULE XIV Prepositions show the relations between their objects and the words on which they depend.

By is a preposition, showing the relation between “had attained” and “reading and composition.”

Of is a preposition, showing the relation between “mastery” and “language” understood.

EXERCISE TO BE PARSED.

Continue to walk in the path of virtue. By innumerable threads our interests are interwoven. We must not confound frugality with parsimony. The prospects of many a youth are blighted by self-conceit, presumption, and obstinacy. One of the greatest arts of escaping superfluous uneasiness, is to free our minds from the habit of comparing our condition with that of others on whom the blessings of life are more bountifully bestowed, or with imaginary states of delight and security, perhaps unattainable by mortals. Clarendon allows his demeanor, through the whole proceeding, to have been such, that even those who watched for an occasion against the defender of the people, were compelled to acknowledge themselves unable to find any fault in him.

Question.—What are the directions for finding the term of the relation ?

RULE XV Conjunctives connect words and sentences; as, "Mary and Jane study well, *but* they make little progress."

EXPLANATION.—"And" connects "Jane" to "Mary" in such a way as to show that both names are in the same construction: both are *equally* the subjects of "study." "And" denotes *addition*. "But" connects the two members of the sentence, opposing the *fact* in the *latter clause* to that in the former. "But" denotes *opposition*.

NOTE 1.—Conjunctives are often properly omitted; as, "Wisdom, (and) virtue, and knowledge, are jewels of priceless value." In parsing, supply the conjunctive.

NOTE 2.—For the sake of emphasis, *both* is sometimes used to introduce the *first* word, and *and* the *second*; as, "*Both* John *and* Robert were present." *Either* and *neither* are used in the same way; as, "*Either* James *or* Joseph will come." "Neither Mary nor Susan will listen."

NOTE 3.—"That" sometimes introduces a sentence as the *subject* or *object* of a verb; as, "*That* you are deceived, is certain." "I know *that* my Redeemer liveth." "That," preceded by "so," or "such," denotes a *consequence*; as, "His condition was *such that* he was compelled to submit."

NOTE 4.—"As," preceded by "so," and followed by an infinitive, denotes a *consequence*; as, "The toil is *so great as* not to be endurable."

NOTE 5.—There is often an ellipsis after *than*, *if*, and *though*; as, "His burden is greater *than* (*that* [burden] *is which*) he is able to bear." "He desires money more *than* (*he desires*) honor." "He failed, *though* (*he was*) very attentive to business." "You will retaliate, *if* (*you should be*) insulted."

NOTE 6.—"Than," followed by "whom," has the force of a preposition; as, "Satan *than whom*, Beelzebub excepted, none higher sat." Here "than" serves as a conjunctive *complementary* to the comparative "higher," and also as a *preposition*. There is no other case like this in the language.

NOTE 7.—Two or more conjunctives sometimes come together; as, "But if he is handsome, he is not smart." "If," denoting a condition, (and qualifying the fact in the first clause,) belongs to "he is handsome;" "but" opposes the *fact* that "he is not smart" to the conceded *fact* that "he is handsome."

NOTE 8.—After the comparative degree, (of an *adjective* or *adverb*), and sometimes after "other" and "else," *than* serves to bring in a clause to complete the thought; as, "John is taller *than* William (is tall)."

NOTE 9.—"But that," "but," and "lest," are often improperly used after verbs and adjectives, denoting *doubt*, *fear*, *denial*, etc.; as, "I doubt not *but that* he will come." It is better to say, "I doubt not *that* he will come." "I fear *lest* he should do this," should be, "I fear he will do this."

Questions.—What is Rule XV? Explain the example. Are conjunctives ever omitted? Why and how is "both" used? "Either" and "neither"? How is "that" used? What does "that" denote when preceded by "so"? When does "as" denote a consequence? After what conjunctives is there an ellipsis? When has "than" the force of a preposition? Do conjunctives ever come together? Give an example.

EXAMPLE PARSED.

If he is at home, give him the letter.

MODEL.—*If* is a conditional conjunctive.

EXERCISE TO BE PARSED.

Apples and peaches are choice fruit. If she goes, I will remain. If he but touch the hills, they shall smoke. Love not sleep, lest thou come to poverty. He is either at home or abroad. She neither sews nor studies. Though he fall, he shall arise again. Do good and seek peace. The relations are so uncertain, that they require much examination. Though he was rich, yet for our sakes he became poor. Not only his property, but also his life, was in danger.

RULE XVI. Interjections have no grammatical construction; as, "Alas! I am undone."

NOTE 1.—This Rule has *no exception*. When the *objective case* follows an interjection, it may be governed by a *verb*, or *preposition*, understood; or it may be regarded as the *object reached* or *affected by the circumstance that gives rise to the feeling denoted by the interjection*.

NOTE 2.—After interjections an omission of one or more words often occurs; as, "O! that my father would come." Supply "I wish:" thus, "O! I wish," etc.

NOTE 3.—Interjections, when used in connection with other words, tend to *emphasize* the whole expression. Thus viewed, they are very nearly allied to adverbs.

NOTE 4.—Interjections are sometimes followed by prepositions; as, "Alas for me!"

EXAMPLE PARSED.

Ah me! this is a dreary world.

MODEL.—*Ah* is an interjection expressing sorrow.

RULE XVI. Interjections have no grammatical construction.

Me is a personal pronoun, and is the object affected.
Note 1.

EXERCISE TO BE PARSED.

O my soul, forget him not! Ha! ha! so you are caught.

Fie! fie! who did this? Hurra! we are free. Pshaw! he is nobody. Hail, Columbia, happy land! Bravo! try again. O blissful days! Ah me! how soon ye pass!

“Thou art, O God, the life and light
Of all this wondrous world we see.”

REMARKS ON MOODS AND TENSES.

No specific rules of much practical value can be given for the use of *moods* and *tenses*. In constructing sentences, judgment must be exercised. 1. If we wish to declare a thing as a *fact*, or *deny* its existence, the *indicative mode* must be used. 2. If we utter a *command* or *entreaty*, the *imperative* must be used. 3. If we wish to express a thing as what *may*, *can*, *must*, *might*, *could*, *would*, or *should* take place, the *potential* must be used. 4. If the action is to be expressed *abstractly* or *indefinitely*, the *infinitive* is used.

TENSES—INDICATIVE.

NOTE 1.—When we wish to express a fact that is always true, we use the *present indicative*; as, “Truth is mighty.”

NOTE 2.—To express what took place in past time *indefinite*, or what *was* going on, but not completed in *past time*, the *past tense* is used.

NOTE 3.—If the act *has been completed in time of which the present forms a part*, the *perfect tense* is used; as, “I *have heard* it,” (i. e., a moment ago.)

NOTE 4.—If the act *was completed before some other event*, the *past perfect tense* is used; as, “He *had come* before I left.”

NOTE 5.—A *future action* is expressed by the *future tense*; as, “He *will read*.”

Questions.—What general principles should govern us in the use of the moods? When should we use the *present tense* indicative? The past? The perfect? The past perfect? How is a future action expressed?

NOTE 6.—A *future act*, regarded as completed at or before some future time, is expressed by the *future perfect*; as, “He *will have learned* his lesson *before noon*.”

NOTE 7.—A *present condition* is expressed by the *indicative* with *if*, *though*, *unless*, etc.; as, “*If he is wise*, he will not despise reproof.”

NOTE 8.—A *future condition* may be expressed in the following ways:—1. By the *future indicative* with a conjunctive; as, “*If he will study*, (or, if he study,) he will learn.” 2. By the *past potential* with a conjunctive; as, “*If he should come*, he would be rewarded.”

REMARK.—The same general principles apply to all the moods.

WORDS USED AS DIFFERENT PARTS OF SPEECH

As represents three parts of speech, owing to the manner in which it is used:

1. As is an *adverb* when it limits an adverb or adjective in the sense of *so*; as, “She sews *as well as* she can.”

2. As is a *relative pronoun* when it follows *many*, *such*, or *same*; as, “Such soldiers *as* offered themselves were accepted.”

3. As is an *adverb* in all other cases; as, “They practiced *as* they were directed.”

BOTH represents two parts of speech:

1. BOTH is an *adjective* when it means *two*; as, “*Both* boys are wicked.”

2. BOTH is a *conjunctive* when followed by *and*; as, “*Both* men *and* women were there.”

BUT represents three parts of speech:

1. BUT is an *adverb* when it has the sense of *only*; as,

Questions.—A future act, regarded as completed at or before some future time? A present condition? A future condition?

"He is *but* (only) hospitable."

2. **BUT** is a *preposition* when it has the sense of *except*; as, "All *but* (except) Julia went."

3. **BUT** is a *conjunction* in all other cases: as, "I ought to go, *but* it is raining."

EITHER represents two parts of speech:

1. **EITHER** is a *conjunction* when it corresponds to *or*; as, "*Either* Jane *or* John will go."

2. **EITHER** is a *distributive pronoun* when it means *one of the two*: as, "You may visit *either* place."

FOR represents two parts of speech:

1. **FOR** is a *conjunction* when it has the sense of *because*; as, "I believe him, *for* he will not deceive."

2. **FOR** is a *preposition* in all other cases: as, "He did that *for* me."

MUCH is used as three parts of speech:

1. **MUCH** is a *noun* when it denotes quantity: as, "To whom much is given," etc.

2. **MUCH** is an adjective when it limits a noun: as, "*Much* sorrow casts us down."

3. **MUCH** is an adverb when it limits a verb, adjective, participle, or an adverb: as, "He is *much* heavier than I."

MORE represents three parts of speech:

1. **MORE** is a *noun* when it denotes quantity: as, "The *more* we have, the *more* we want."

2. **MORE**, and its superlative, **MOST**, are *adjectives* when they limit nouns: as, "*Most* men have *more* vanity than they need."

3. **MORE** and **MOST** are *adverbs* when used in comparison; as, "This lady is *more* beautiful than that one."

THAT represents three parts of speech:

1. **THAT** is a *relative pronoun* when *who* or *which* can be substituted for it: as, "The girl *that* (who) passed."

2. **THAT** is a *pronominal adjective* when it points out a

noun ; as, “*That* man is crazy.”

3. **THAT** is a *conjunctive* in all other cases ; as, “She dances, *that* she may be admired.”

THEN represents two parts of speech :

1. **THEN** is an *adverb* when it refers to time ; as, “Did he go *then* ?”

2. **THEN** is a *conjunctive* when it has the sense of *therefore* ; as, “My mother commands ; *then* I will obey.”

WHAT represents four parts of speech :

1. **WHAT** is a *compound relative pronoun* when it means *that which*, or *the thing which* ; as, “He performed *what* he was directed.”

2. **WHAT** is an *interrogative pronoun* when used in asking questions ; as, “*What* are you doing ?”

3. **WHAT** is a *pronominal adjective* when it limits a noun ; as, “*What* feats he performed !”

4. **WHAT** is an *interjection* when used to express wonder ; as, “*What* ! kill myself !”

IDIOMS.

An *idiom* is a mode of speech peculiar to a language, and, in most instances, involves a deviation from *regular grammatical rule*.

The following are the principal idioms in the English language :

1. "*It*;" as, "It is pleasant to see." "It is I." "It is they." In the first example, "*it*" is a pronoun representing "to see," and serves as the subject of "*is*," until we reach "to see," which is readily perceived to be the *real* subject of "*is*." "*It*," when thus used, is the *idiomatic, expletive subject*. In the second, "*it*" refers to some indefinite word, denoting *person* or *thing*. Thus, in the question, "Who is it?" (i. e., who is the *person*?) the answer is, "It [the person you inquire after] is *I*, or *he*." In the example, "It is they," "*it*" refers to some *indefinite* noun, viewed without reference to number.

2. "*Than*;" as, "John Smith, than whom there is not a better boy, is in town." "*Than*" serves the double office of a conjunctive and a preposition. As a conjunctive, it brings in the second term of the comparison; as a preposition, it governs the term introduced.

3. "*There*;" as, "There are men of merit who die unhonored." "*There*" was originally used only as an adverb of *place*; but, in cases like the above, it has lost that signification, *at least in a definite sense*. "There is," or "There are," is said to be equivalent to "exists," or "exist." Thus,

“Men ‘exist,’ or *live*, who,” etc. When thus used, “there” serves to introduce the sentence, while the subject follows the verb. In the interrogative form, “there” follows the verb; as, “Are *there* men in town?” In answer to such questions, “there” seems to have something of the force of a pronoun; as, “There are.”

4. The omission of the preposition :

1st. Before “home;” as, “He went (to) home.” He went *to his home*. As “to home” is an adverbial element of the second class, “home” may be parsed as an adverb.

2d. Before words denoting *time*; as, “He returned (on) last Sunday.” “He remained (during) a month.”

3d. Before words denoting *distance*; as, “He travelled (over, or through) ten miles.” The river is (to) ten feet deep, (to) one hundred yards wide, and (to) five hundred miles long. “(To) ten feet,” “(to) one hundred yards,” and “(to) five hundred miles,” are adverbial phrases, (second class of adverbial elements,) modifying, respectively, “deep,” “wide,” and “long.”

4th. Before the infinitive; as, “I heard the clock (to) strike.” “I saw the man (to) run.”

5th. Before the indirect object of a verb; as, “He gave (to) me a book.”

6th. After “worth,” “like,” “unlike,” “nigh;” as, “The pen is worth (to, or to the amount of) a dollar.” “John is like (to) his father, but unlike (to) his mother.” “Nigh (to) this recess.” “To” is not often omitted after “nigh” and *near*.

7th. Prepositions used with *adjectives* and *adverbs*; as, “At first”—*at the first time, view, or sight*, etc. “On high”—*on high places*. “In vain”—*in a vain manner*. *Ad-*

Questions.—Before what words is it customary to omit the preposition “to?”
After what words is it omitted?

verbs: "At once"—*at one time*. All such expressions are elliptical, and are adverbial elements of the second class.

Below are given some idiomatic sentences :

1. The idea of *his being a foreigner*, is ridiculous.

There is great variety in parsing such expressions as that italicized above. The following is the best method :

"Being a foreigner," taken together, is a *substantive* expression, and is governed by "of." "His" is a pronoun in the possessive case, (used as an adjective,) and limits the *substantive idea* in "being a foreigner." In the expression, "His being a foreigner," "being" is a participle agreeing with the *personal* or *substantive idea* in the pronoun "his," viewed without strict reference to *case*. "Foreigner" is the predicate nominative after "being." Take the sentence, "*Being a foreigner*, is a great evil." Here "being a foreigner," no one can doubt, is the subject of "is;" and, as such, it is a *noun*, designating a peculiar state of being. "Foreigner" is the nominative after "being;" and as the expression is indefinite, or general, it has no nominative before "being," to which it can refer. But when the expression is made *definite*, by prefixing a noun or pronoun, then it is clear that "foreigner" refers to the *same thing* as the noun or pronoun prefixed. Thus, "*John's being a foreigner*, is a great evil." "Foreigner" must refer to the same being as "John's" does. The difficulty in such expressions is, that *the same case does not follow the verb that precedes it*; and this can be explained only in the way above suggested, *that the noun or pronoun is referred to without any reference to CASE*.

2. "For me to study is pleasant."

Questions.—Parse "of his being a foreigner," each word separately. Also, "For me to study is pleasant."

Such expressions are parsed in different ways :

1st. "For" is supposed to have no *antecedent* term of relation ; "me" is governed by "for," and is the *subject-objective* of "to study." "For me to study" is the subject of "is ;" and "pleasant" is the predicate adjective agreeing with "for me to study."

2d. "Me to study" is governed by "for." The rest parsed as above.

3d. "For" shows a relation between "pleasant" and "me ;" "to," preceding "study," governs it ; "to study" is the subject of "is," and "pleasant" agrees with "to study."

The thought can as well be expressed thus : "It is pleasant for me to study ;" or, "To study is pleasant for me."

The latter method is preferable :

1st. Because, by this method, every word has a plain grammatical government.

2d. The *sense* requires this parsing. By the first and second methods, "pleasant," as the attribute of "for me," or "for me to study," is used in an *abstract sense* ; when the idea designed to be conveyed is, that *studying is pleasant for me* ; not a *pleasant thing generally*, as is expressed by the former parsing.

Question.—Give all the ways of parsing.

ANALYSIS.

1. Analysis of sentences consists in pointing out and naming their *elements* or *constituent* parts. Thus, in the sentence, " Mary sings," " Mary" and " sings" are the elements of the sentence. They are *principal* elements, because they are necessary to the formation of the sentence. The grammatical subject and predicate are the *principal elements* in every sentence.

Subordinate elements are *words, phrases, or clauses*, used to *limit the subject or predicate*.

Elements are *simple, complex, or compound*.

A *simple* element is a *single word*; as, Good, man, well, love, etc.

A *complex* element is a *combination of two or more dissimilar simple elements*; as, Very good, a very good man.

A *compound* element is formed by uniting two or more simple or complex elements of the same kind; as, *Prudent and wise*; *gently and sweetly*; *very beautiful and exceedingly nice*.

REMARK. — Prepositions, conjunctives, and interjections, are not considered *elements*: the two former being used merely to aid in forming combinations of other parts of speech, while the latter is used independently.

The elements used are *substantive, verbal, adjective, and adverbial*.

Questions.—What is Analysis? What are *principal* elements? Subordinate? Simple? Complex? Compound? **Remark?** How many *kinds* of elements are there?

Of the substantive, adjective, and adverbial, there are *three classes**; *first, second, and third.*

SUBSTANTIVE ELEMENTS.

1st. A substantive element of the *first class* is a *noun*; as, Home, man, city, Rome.

2d. A second class substantive element is the preposition "to," and the infinitive, used as the subject or object of a verb; as, "*To love* is pleasant." I love *to eat*.

3d. A substantive element of the third class is a proposition used as the subject, attribute, or object of a verb; as, "*That you should steal*, is remarkable." "The question is, '*Who told you?*'" "He knew *that I said it.*"

NOTE.—The parts italicized are used as substantives or nouns; hence, they are called substantive elements.

ADJECTIVE ELEMENTS.

1st. An adjective element of the first class has a single adjective word as the base; as, *Good*, very *good*. A very *sweet* apple. "Good" is the base of "very." "Sweet" is the base of "very;" and "apple" is the base of "sweet."

2d. *Second class* consists of the preposition "of," and its object; as, A man *of goodness*—a *good* man.

3d. *Third class* is a *relative clause*; as, "The man *who seeks wisdom* finds it." "Who seeks wisdom" is an adjective element modifying "man."

MODELS.—"Men walk." It is a simple sentence, because it contains but one subject and one predicate. "Men," a substantive element of the first class, is the subject. "Walk" is the predicate.

"I know *who you are.*" This is a complex sentence, because it has a proposition, "*who you are,*" as the object of

Questions.—How many classes of substantive, adjective, and adverbial elements? What are they? Name substantive elements of the first, second, and third classes. Also adjective. What is meant by "base?"

* This division refers to *degree* rather than *kind*.

the verb. "I" is the subject, "know" is the grammatical predicate, and "know who you are" is the logical predicate. "Who you are" is a substantive element of the third class, and is the object of the verb "know."

"A boy *of honor* loves his mother who has been so kind to him." This is a complex sentence. "Boy" is the grammatical subject; "a boy of honor," the logical; "loves" is the grammatical predicate, and "loves his mother who," etc., is the logical. "Boy" is a first class substantive element, limited by "a," (a limiting adjective of the first class,) and "of honor," (an adjective element of the second class.) "Who has been so kind to him," is a third class adjective element limiting "mother."

EXERCISES.

God is love. To love is to enjoy. That my friend should forsake me in my hour of need, is distressing. The opinion is that none but the just are happy. I assure you that this is no easy task. A good man loves justice. A very beautiful maiden is in town. A girl of modesty is indeed beautiful. The boy whom we saw yesterday is dead. An officer of merit, who tries to do his duty, will not receive the praises of the wicked. A good boy and a beautiful girl visited us yesterday, and spent most of the day.

ADVERBIAL ELEMENTS.

An adverbial element is a word, phrase, or clause, used to express some circumstance of time, place, cause, manner, etc.

There are three classes of adverbial elements:

1st. *First* class are those that have a single word for a base; as, *quickly, very well, now.*

Questions.—What is an adverbial element? How many classes? What is an adverbial element of the first class?

2d. *Second* class consists of a preposition ("of" excepted) and its object; as, "He studies *with care*."

3d. *Third* class consists of a clause introduced by an adverb of *time*, *place*, etc., or a conjunctive; as, "She was reading *when he came*."

NOTE 1.—Adverbial elements of the third class denote :

1st. *Place*.—1. Motion to. 2. Motion from. 3. Rest in a place.

2d. *Time*.—Its various modifications.

3d. *Manner*.—When the predicate is compared with that of the subordinate clause; as, "Do unto others *as* you would that they should do unto you."

Such clauses denote :

1. *Likeness*; as, "*As* is the teacher, *so* are his pupils."

2. *Result*; as, "He is *so lame that* he cannot walk."

3. *Equality*, or *inequality in magnitude*; as, "James is *as tall as* John." "John is *taller than* William."

4. *Causal*.—These may be divided into the following classes :

1st. *Direct causals*—such as are introduced by *because*, *as*, *for*, *since*, *whereas*, *inasmuch as* : to these may be added the following, which denote *inference*; viz., *therefore*, *wherefore*, *whence*, *consequently*, and *then*, (used as *therefore*.) Thus, "*Because he trusteth in thee* thou wilt keep him in perfect peace."

2d. *Adversative*—such as are introduced by *but*, *yet*, *however*, *nevertheless*, *notwithstanding*. These denote opposition, or introduce a clause or word opposed to what precedes; as, "She is pretty, *but not smart*."

Questions.—What is an adverbial element of the second class? Third? How do adverbial elements of the third class denote place? Time? Manner? What do such clauses denote? How may causals be divided? By what are direct causals introduced? Adversative?

3d. *Finals*—such as denote an *end*, *purpose*, or *design*; such as are introduced by *that*, *that not*, *lest*; as, “He studies, *that he may learn*.”

4th. *Conditionals*—such as are introduced by *if*, *though*, and *although*, (conceding a fact as true;) as, “*If it rains*, she will not come.” “*Though he slay me*, yet will I trust in him.”

MODEL.

The very beautiful girl came in great haste when I called.

This is a compound sentence. “When I called” is the subordinate clause, and the rest of the sentence the principal clause. “The very beautiful girl” is the logical subject, and “came in great haste when I called” the logical predicate. “Girl” is the grammatical subject: it is limited by “the,” an adjective element of the first class: it is also limited by “very beautiful,” a complex adjective element of the first class. “Beautiful” is the base, and is limited by “very,” a simple adverbial element of the first class. “Came,” the grammatical predicate, is limited by “in great haste,” a complex adverbial element of the second class. “In haste” is the base, and “haste” is limited by “great,” an adjective element of the first class. “Came” is also limited by “when I called,” an adverbial element of the third class. “When” introduces the clause; “I” is the subject, and “called” the predicate.

EXERCISE.

She acted very imprudently. The good man was very glad when he returned. The boy was sent to town, yesterday, in haste. He came to call the physician. The boat sailed from Charleston to Mobile. The badly cheated merchant was moved to anger when he was found. You must

go home quickly. He walked rapidly from the store, where he had been insulted.

OBJECTIVE ELEMENTS—SUBSTANTIVE.

An objective element is a word, phrase, or clause, used to complete the meaning of a transitive verb, or its participle.

Objective elements are of three classes :

1st. *First* class—in which the base is a single word ; as, “He loves *Mary*.”

2d. *Second* class—a phrase used to complete the meaning of a transitive verb ; as, “I wish *to speak*.”

3d. *Third* class—a clause used to complete the meaning of a transitive verb ; as, “I know *that he will come*.”

MODEL.

He knows that I love him.

“He” is the grammatical subject, and “knows that I love him” the logical predicate. “Knows,” the grammatical predicate, is limited by “that I love him,” an objective element of the third class. “That” is the connective, “I” the subject, and “love him” the predicate. “Love” is limited by “him,” an objective element of the first class.

EXERCISE.

They write good letters. Does he love me? Do you love to play? He trained the horses to move rapidly. Study your lesson. They began to sing. The ambassador desired to have an interview. Cadmus taught the Greeks to use letters. He intimated that our services would soon be needed. They say that they bought it. Will you tell me whom you saw?

Questions.—What is an objective element? How many classes? What is an objective element of the first class?

MODIFICATIONS OF THE SUBJECT AND PREDICATE.

I. Since there are but two principal elements in a sentence—the *subject* and *predicate*—all other words must, in a grammatical point of view, be *subordinate* to these. The subject may be modified :

1st. By an adjective element of the first class ; as, “*The man loves.*”

2d. By an adjective element of the second class ; as, “*The man of industry prospers.*”

3d. By an adjective element of the third class ; as, “*The lady who visited the city is dead.*”

NOTE.—These modifying elements may themselves be variously modified by adverbial and adjective elements of different classes.

II. The *predicate* may be modified :

1st. By an adverbial element of the first class ; as, “*He came quickly.*”

2d. By an adverbial element of the second class ; as, “*He came in haste.*”

3d. By an adverbial element of the third class ; as, “*He was sleeping when I came.*”

III. It may be limited :

1st. By an objective element of the first class ; as, “*You saw him.*”

2d. By a second class objective element ; as, “*I love to study.*”

3d. By a third class objective element ; as, “*I know that you are deceived.*”

NOTE.—These subordinate elements may be themselves modified.

REMARK.—This brief chapter on Analysis is given for the benefit of those who may not be able to study that subject in large works.

Questions.—Name the principal elements. To what are all other words subordinate ? How may the subject be modified ? May subordinate elements be modified ? How may the predicate be modified ? How may the predicate be limited by objective elements ? May these elements be limited ?

ARRANGEMENT OF THE WORDS OF SENTENCES.

The arrangement of words in a sentence is the position which they take.

Arrangement is of two kinds—*Natural* and *Rhetorical*, or *Inverted*.

NATURAL ARRANGEMENT.

RULE 1. In declarative sentences, the *natural* order is to place the subject before the predicate, the auxiliary before the principal verb, and the copula before the attribute; as, "Susan writes." "John will read." "Life is short."

RULE 2. In direct interrogative sentences, the auxiliary or copula comes *first*, the subject *next*, and the principal verb or attribute *last*; as, "Will you assist?" "Is she sleeping?"

RULE 3. In indirect interrogative sentences, the word which asks the question comes *first*, and the other parts are arranged as in direct interrogative sentences; as, "When did he die?"

NOTE.—When the attribute is the thing inquired for, it should *precode*, and the subject follow, the copula; as, "How *high* is the tower?"

Questions.—What is arrangement? How many kinds? What is the natural order in declarative sentences? In direct interrogative sentences? In indirect? When the attribute is the object of inquiry, where should it be placed?

RULE 4. In imperative sentences, the subject is placed after the predicate, or between the copula and attribute; as, "Hear thou." "Be ye silent."

RULE 5. In dependent clauses, the connective comes *first*, the subject *next*, and *then* the predicate; as, "I was dreaming *when you came*."

RULE 6. Adjective elements of the *first* class precede the nouns which they limit; but those of the *second* and *third* classes follow the nouns which they limit; as, "*Prudent men*"—*men of prudence*—*men who are prudent*.

RULE 7. Objective elements follow the verbs which they limit; as, "He studies *Latin*." "He loves *to study*." "He says *that he will study*."

RULE 8. An adverbial element is placed after the word which it limits; as, "He reads *well*."

NOTE.—The adverbs *very*, *more*, *most*, and some others, usually precede the words they limit; as, "*Very* good men."

RHETORICAL ARRANGEMENT.

The elements may be variously transposed, for the sake of *emphasis*, *beauty*, *taste*, etc. No definite rules are given for their transposition.

Questions.—What is the natural order in imperative sentences? What is the arrangement in dependent clauses? How are adjective elements arranged? Objective elements? Adverbial elements? What is said of rhetorical arrangement?

PUNCTUATION.

Punctuation is the art of dividing written language by means of *points*, so as to show the relation of words and clauses, and clearly indicate the meaning.

NOTE.—In speaking, these relations are indicated by the pauses and inflections of the voice.

The objects of Punctuation are three: 1. *To indicate the SENSE*; 2. *To indicate the sense with FORCE or BEAUTY*; 3. *To indicate it with CONVENIENCE.*

The first is the most important of these principles. The second belongs mainly to Rhetoric, and involves the two principles—1. *Ellipsis*; 2. *Transposition.*

NOTE 1.—*Ellipsis* is the omission of a word; as, “John, Susan, Henry and Anna are present.” *And* is omitted between “John” and “Susan,” “Susan” and “Henry.”

NOTE 2.—*Transposition* is changing the natural arrangement of words in a sentence; as, “To those who labor, sleep is sweet.” The natural order is, “Sleep is sweet to those who labor.”

Convenience is the use of the first letter of a name for the name itself, or an abbreviated form of a word for the word itself; thus, instead of “John Willis Smith,” we write “J. W. Smith,” etc.

Questions.—What is punctuation? How are the relations indicated in speaking? What are the objects of punctuation? Which is the most important? To what does the second belong? What is *Ellipsis*? *Transposition*? What is meant by *convenience*?

POINTS.

The points used in punctuation are the *comma* (,), the *semicolon* (;), the *colon* (:), the *period* (.), the *interrogation point* (?), the *exclamation point* (!), the *dash* (—), and others less frequently used.

NOTE 1.—The comma denotes the shortest pause; the semicolon, a pause twice that of the comma; the colon, twice that of the semicolon; the period, twice that of the colon. The interrogation and exclamation points may denote a pause equal to the comma, semicolon, colon or period.

NOTE 2.—The length of any of these pauses depends upon the nature of the composition.

THE COMMA.

RULE 1. When several words are together used as the subject of a verb, they are usually separated from it by a comma; as, "*Her being a stranger*, excluded her from the circle." "*That one should tell a deliberate falsehood*, is strange."

RULE 2. The members of compound sentences are generally separated by a comma; as, "John studies well, and learns rapidly."

NOTE 1.—When the members are short and closely connected in sense, they are not separated; as, "Love is better *than* sacrifice."

NOTE 2.—The relative clause, used in a restrictive sense, should not be pointed off; as, "The principle *which you advocate*, is just."

RULE 3. All words, phrases, or clauses, used independently, or absolutely, are separated by the comma from the rest of the sentence; as,

1. The nominative addressed; as, "*Mary*, study your lesson."

Questions.—What points are used? What does the comma denote? Semicolon? Colon? Period? Interrogation point? Exclamation point? What is Rule 1 for the use of the comma? Rule 2? Should the members of compound sentences be separated when they are short and closely connected? What is said of the relative clause? What is Rule 3? What does it include?

2. The nominative absolute ; as, "*Shame being lost*, virtue is lost."

3. The infinitive absolute ; as, "*To be candid*, I was in fault."

NOTE.—Interjections often form exceptions to this rule ; as, "Alas ! what shall I do ?" "O boy ! come here !"

RULE 4. Adverbs, or adverbial phrases or clauses, beginning a sentence, or not closely connected, in sense, with some other word, are separated by the comma ; as, "*Most assuredly*, you are wrong." "*In the first place*, she was absent." "I will leave, *when you obey me*."

RULE 5. Nouns in apposition should be separated by the comma ; as, "*Paul, the Apostle*, was a martyr."

NOTE 1.—Several words used as a proper name, are not separated ; as, "*Marcus Tullius Cicero* was a great orator."

NOTE 2.—When two nouns or a noun and a pronoun are very closely connected, they are not separated ; as, "*Ye men of Israel*, hear."

RULE 6. When the conjunctive *and* or *or* is omitted, the comma must supply its place ; as, "A virtuous, gentle and lovely maiden."

RULE 7. When the finite verb is understood, the comma usually supplies its place ; as, "Love produces confidence ; confidence, (*produces*) friendship ; and friendship, (*produces*) delight."

RULE 8. Conjunctives separated from their clauses by intervening words, are pointed off by the comma ; as, "*But*, by perseverance, *you may succeed*."

RULE 9. Prepositions and their objects, when thrown in between other words closely connected together, are separated from the rest of the sentence by the comma ; as, "Yet, *by reading the best authors*, you will acquire correct taste."

Questions.—Do interjections come under this rule ? What is Rule 4 ? Rule 5 ? Are several words used as one proper noun separated ? Should two closely connected nouns be separated ? What is Rule 6 ? Rule 7 ? Rule 8 ? Rule 9 ?

RULE 10. Words repeated for emphasis, are pointed off by the comma; as, "I would never lay down my arms, *never, never, never.*"

RULE 11. All dependent propositions, are pointed off by the comma; as, "*If you come*, I will go."

RULE 12. When a quotation is divided by words intervening, a comma must be placed on each side of these words; as, "'The laws of God,' *said he*, 'are just and good.'"

RULE 13. When words are used in pairs, the *pairs* should be separated; as, "Evil and good, prosperity and adversity, depend upon our own choice."

RULE 14. Words used in contrast, or opposition, should be separated; as, "Though *deep*, yet *clear*."

RULE 15. When *or*, or *nor*, introduce a word for the purpose of explaining what precedes, a comma should be placed before it; as, "A gentleman, or rather a *man*, came yesterday."

THE SEMICOLON.

The semicolon is used to separate parts of sentences less closely connected than those separated by the comma; and are *more closely united* than those separated by the *colon*.

RULE 1. When a sentence consists of two or more independent members, they are separated by the semicolon, unless the connection is very close; as, "Lying lips are an abomination to the Lord; but they that deal truly are his delight."

RULE 2. When *minor divisions* of a sentence are separated by the comma, the *greater divisions* are usually separated by the semicolon; as, "As energy, when it is properly

Questions.—What is Rule 10? Rule 11? Rule 12? Rule 13? Rule 14? Rule 15? When is the semicolon used? What is Rule 1? Rule 2?

directed, leads to glorious results; so, on the other hand, sloth insures poverty, suffering and disgrace."

RULE 3. Several words in apposition with a preceding noun, are separated from it by the semicolon; as, "There are three divisions of time; the past, the present, and the future."

RULE 4. When several long clauses have, each, a common dependence on some other clause or word, they must be separated by the semicolon; as, "*If he is wise; if he regards his own interest; if he does not despise his own happiness; he will accept the proposal.*"

NOTE.—If the clauses are short, they may be separated by the comma.

THE COLON.

The colon is used to separate the parts of a compound sentence, that are not so closely connected as those that require the semicolon.

RULE 1. The colon is sometimes placed between the members of a compound sentence, when there is no conjunctive between them; as, "Never flatter the people: leave that to such as mean to betray them."

RULE 2. The colon must be used before a direct quotation, or a number of particulars, when preceded by the words, *thus, the following, as follows, this, these*, etc.; as, "He spake as follows: 'Never shall I forget your kindness.'"

NOTE 1.—*Particulars* are formally introduced by *first, secondly*, etc.; as, "There are three grand characteristics of the mind: *First*, the intellect; *secondly*, the sensibilities; and *thirdly*, the will." Omitting "first," "secondly," and "thirdly," and it would be thus: "There are three grand characteristics of mind; the intellect, the sensibilities, and the will."

Questions.—What is Rule 3? Rule 4? If the clauses are short, what point may be used? For what is the colon used? What is Rule 1? Rule 2? How are particulars introduced?

NOTE 2.—If the quoted passage is introduced by *that*, the colon is not used as, “Remember that ‘one to-day is worth two to-morrow.’”

THE PERIOD.

RULE 1. The period must be used at the end of every declarative and imperative sentence; as, “John runs.” “James, study your lesson.”

RULE 2. The period is used after abbreviations; as, “J. C. Cole.” “Dr. W. L. Griffin.”

NOTE.—When the short form is used without reference to the original word, the period is not used; as, “Jo” for “Joseph.” “Eve” for “evening.”

There is hardly any unvarying standard of punctuation. Different authors punctuate differently.

THE INTERROGATION POINT.

RULE 1. The interrogation point is used after questions; as, “Who comes?”

NOTE 1.—When two or more questions are united in a compound sentence, they are separated by the comma, or semicolon; and the interrogation point is placed after the last; as, “Will you remain, or go?”

NOTE 2.—When a question is indirectly referred to, the point is omitted; as, “He asked me *why I came*.”

NOTE 3.—The interrogation point must be used when the precise words of a question are quoted; as, “He said, ‘Why do you weep?’”

THE EXCLAMATION POINT.

RULE 1. The exclamation point should be used after every exclamatory sentence, clause, or word; as, “How sweetly she sleeps!” “The dark billows roll; how frightful the sound!” “Darkest treason!” “Shame!”

NOTE 1.—The exclamation point may be repeated to denote great emphasis; as, “Take away my liberty!!!” “What consistency!!!”

Questions.—When the quotation is introduced by “that,” is the colon used? What is Rule 1 for the period? Rule 2? Note 1? Do all writers punctuate alike? What is the rule for the interrogation point? Note 1? Note 2? What is the rule for the exclamation point? Note 1?

NOTE 2.—When several exclamatory clauses are closely connected in sense, the point is placed after the last one; as, “When the enemy advanced; when the bristling bayonets portended death and universal carnage; then, all of a sudden, fear seized them, and they fled in the wildest confusion!”

NOTE 3.—“O” is not followed by the exclamation point; as, “O liberty!”

NOTE 4.—When the interjection is very closely connected with the words following it, the point is put last; as, “Alas for me!”

THE DASH.

The dash (—) is used very extensively by recent authors, and in various ways. The following are its legitimate uses:

1. To denote an *abrupt change* in the construction, a *sudden transition* from one topic to another, and a *significant pause*; as,

“He had no malice in his mind—
No ruffles on his shirt.”

“Politicians are brilliant, profound, far-seeing—every thing but honest.”

“And now they part—to meet no more.”

2. When a word or syllable is repeated with great emphasis, accompanied with surprise or indignation; as, “He is a—a—a—pardon me—I must say it—a cold-hearted villain.”

3. To denote the omission of letters, words and figures; as, “Mr. B—— came to the town of —— in April, 18——.”

4. The dash is used after the comma, semicolon, and colon, to indicate a greater pause than is usually required.

5. It is sometimes used after the period, to denote that what follows is explanatory of what immediately precedes; also, to denote that a new subject or paragraph is introduced.

Questions.—Note 2? Note 3? Note 4? Is the dash much used? What are its proper uses? Is it ever used with the other points? When?

OTHER CHARACTERS.

THE PARENTHESIS.

Marks of *parenthesis*, (), are used to inclose a word, phrase, clause, or sentence, which serves to explain or limit the thought with which the *paranetical* words are used; as, "Shall we (I speak it with shame!) submit to such humiliation?" "John Smith (for that is his name) informed me."

NOTE 1.—In *common, dignified composition*, parentheses should seldom be used; yet it is proper to use this character in the following instances:

1. The words of *approbation*, or *censure*, expressed by an audience toward the speaker, should, when published, be placed within parentheses; as, "We are engaged in a great struggle for liberty; and we will soon show whether we are worthy of our revolutionary sires, (applause;) whether we deserve freedom or *slavery*. (Cheers, mingled with hisses.)"

2. Directions given by the author to the action of tragedy, should be placed within parentheses; as, CICERO. "Expel him, lictors. Clear the senate-house." (They surround him.) CATALINE. (Struggling through them.) "I go," etc., etc.

NOTE 2.—Parentheses, in common prose, may sometimes be introduced with good effect; and in public speaking, this privilege may, at times, be indulged with a still happier effect.

NOTE 3.—Matter within parentheses should be punctuated as other composition, except before the last mark. Here the interrogation, exclamation point, or the period must be used, if the sense of the clause is complete, and requires such a mark. If the colon, semicolon, or comma would be introduced between the parts of the sentence separated by the parentheses, these points must follow the last mark of the parenthesis.

NOTE 4.—The interrogation point is often used within the parentheses to cast *doubt* or *suspicion* on an *assertion* or *supposition*.

NOTE 5.—The exclamation point used within parentheses, denotes wonder, contempt, etc.

Questions.—For what is the parenthesis used? Should parentheses be much used? How should words of approbation or censure towards a speaker be written? Directions given by the author to the actor of tragedy? May parentheses be used in common prose? In public speaking? How should matter within parentheses be punctuated? How is the interrogation point used in parentheses? The exclamation point?

BRACKETS.

Brackets, [], usually inclose some explanation or remark, for the purpose of preventing mistake, or correcting an error in a quotation ; as, "Susan told Jane that she [Susan] would go." "He said, 'I affirm that he [I] was in fault.'"

QUOTATION MARKS.

Quotation marks (" ") are used when a writer wishes to quote the words of an author or speaker ; or when he wishes to represent another as using certain words ; as, John said, "I will come."

NOTE 1.—When we use the thoughts of another, but change the form of expression, the quotation marks must not be used ; as, John said *that he would go*.

NOTE 2.—When a quotation occurs within a quotation, single points are used ; as, Smith said, "I will never knowingly violate the golden rule, 'Do unto others as you would that they should do to you.'"

NOTE 3.—When several successive paragraphs are quoted, the inverted commas should be used at the first of each, but the other half of the quotation used only at the last.

NOTE 4.—When a quotation is used, its punctuation should be strictly observed, *except* the points before or after the quotation. These points must be determined by the connection of the quotation with what precedes and follows it.

THE APOSTROPHE.

The apostrophe (') is used,—

1. To denote the possessive case of nouns ; as, "*John's* knife."

2. To denote the omission of a letter, or letters ; as, '*Tis*, (for *it is* ;) I'll, (for *I will* ;) tho', (for *though* ;) o'er, (for *over*.)

3. To denote plurality ; as, "The 3's, 2's, a's."

Questions.—For what are brackets used? For what are quotation marks used? Must we use them when we use the thoughts, but not the language, of another? When do we use single quotation marks? How must several paragraphs be quoted? What is said of the punctuation of a quotation? For what is the apostrophe used?

NOTE.—The following distinction must be made between the use of the *period*, *dash*, and *apostrophe*, when used to *abbreviate*:

1. The *period* is used to denote abbreviations of proper names, titles, technical terms, and foreign words; as, "Jas. W. Harris," (for James Willis Harris.)
2. The *dash* is used when an indefinite allusion is made to an object; as, "Mr. J—— came to the city of M——."
3. The *apostrophe* is used when we wish to abbreviate a common English word, or to *contract two words into one*.

THE HYPHEN.

The hyphen (-) is used to show that the parts between which it is placed belong to the same word.

Its principal uses are :

1. To unite two or more words so as to form a single element; as, "Good-natured;" "never-to-be-forgotten."
2. To unite two nouns so as to form a compound noun, when both words are accented; as, "Glass-house." If only one of the words is accented, the hyphen is omitted; as, "Watchman."
3. To distinguish compound words of the same spelling, but of different pronunciation and meaning; as, "Recreation," and "recreation."
4. When, from want of space, a portion of a word has to be written in the next line, the hyphen should be placed at the end of the first line; as, "Improbability."

ELLIPSIS.

Marks of ellipsis, (.), or (***), are used to show that *letters* are omitted from a *word*; *words* from a *sentence*; *sentences* from a *paragraph*; a *paragraph*, or *paragraphs*, from a *chapter*, or *chapters* from a *book*; as, "The S.....r, or S****r, has violated the privileges of this body ***. But he will reap his harvest of contempt in due time."

Questions.—What distinction must be made between the use of the period, dash, and apostrophe? For what is the hyphen used? Name the uses of the hyphen. For what are marks of ellipsis used?

NOTE.—When letters are omitted from a word, there must be a period, or star, for every omitted letter.

THE CARET.

The caret, (^), used only in written composition, shows that interlined letters, or words, are to be introduced; as,
 “Let^etrs.” “No man is free from ^{the}cares of life.”
 ^ ^

THE DIÆRESIS.

The diæresis (¨) is placed over the latter of two vowels to show that they do not form a diphthong; as, “Zoölogy; aërial.”

THE BRACE.

The brace ({) is used to connect several words with one common term; as,

J. Blanton,	} Committee.
R. Rawson,	
J. Thomson,	

REFERENCE MARKS.

Reference marks are used to direct the attention to notes on the margin, or at the bottom of the page. They are: the *asterisk* (*), the *obelisk* (†), the *double dagger* (‡), and *parallels* (||). When a large number of references are made, the figures 1, 2, 3, etc., or the letters of the alphabet, are used.

PARAGRAPH.

The paragraph (¶) denotes the beginning of a new subject. This mark is used in the Bible. In modern writings, a new subject is indicated by commencing on a new line, a little to the right.

Questions.—When letters are omitted from a word, how many marks of ellipsis must be used? When and how is the caret used? What is the use of the diæresis? For what is the brace used? Reference marks do what? Name the reference marks. How is the paragraph used?

SECTION.

The section (§) mark is placed before the subdivision of a book accompanied with numbers, for convenience of reference.

Question.—Where is the section mark placed?

A C C E N T .

Accent is of two kinds—*Grammatical* and *Rhetorical*.

Grammatical Accent (') is a stress of voice placed upon a syllable or syllables of a word to render it easy of pronunciation.

NOTE.—This accent was settled according to no definite rules; but was determined by *agreeableness of sound*, and *natural ease of speaking*.

This accent is of two degrees, called *primary* and *secondary*. The *primary* is the principal accent, and is used in all words of two or more syllables; while the *secondary* is used only in polysyllables; as, *ac'cent*; *ac-cent'-ua-tion*. In the last word, the primary accent is on "cent," and the secondary on "a."

NOTE 1.—Words of one syllable have no accent.

NOTE 2.—Accent does not fall on two successive syllables except, perhaps, in a few compound words.

Rhetorical accent is a peculiar inflection of the voice placed upon certain words to denote the *tone of voice* in which they should be pronounced. There are *three* accents of this kind: the *grave* ('), *acute* (^), and *circumflex* (ˆ).

The acute denotes the *rising inflection*; as, "Have you com'e?" "Did you say thi's?"

The *grave* accent is used to denote the *falling inflection*; as, "I have com'e." "It is I'."


Questions.—How many kinds of accent? What are they? What is the grammatical? Upon what principles is it based? How many kinds of grammatical accent? What are they? What words have no accent? Note 2? What is rhetorical accent? How many kinds? What is the acute used for? What does the grave accent denote?

The *circumflex accent* (made up of the *acute* and *grave*) is used to denote the rising and falling inflection in the pronunciation of the same word or syllable; as, "He said that it was you, not m^ê."

EMPHASIS.

Emphasis is of two kinds—*Grammatical* and *Rhetorical*.

Grammatical marks of emphasis are used to attract the special attention of the reader. They are usually found in newspapers, hand-bills, cards, etc., but very seldom in books. They are:

1. The *index*, or *hand*, ()
2. The *Asterism*, (* *)

Rhetorical emphasis is a *peculiar, forcible stress* of voice in pronouncing certain words; as, "*Never*, NEVER, NEVER!"

The lowest degree of emphasis is indicated by the words being printed in italics; as, "*Do you hear me?*" In writing, this is indicated by a single mark drawn under the word or words.

A still higher degree of emphasis is denoted by printing the word or words in small capitals; as, "WHO COMES?" This is denoted in writing by drawing *two lines* beneath the word or words.

The greatest emphasis is shown by printing the word or words in large capitals; as, "ATLANTA." This, in writing, is shown by drawing three lines beneath.

Questions.—What does the circumflex denote? How many kinds of emphasis? What are they? How are they each indicated?

PROSODY.

Poetry, strictly speaking, is the language of the imagination and passion. This, together with the circumstance that poetry has in each line a certain number of syllables and feet, constitutes the characteristic difference between *prose* and *poetry*. That is not poetry which consists merely of a succession of feet or rhyme: the *thought* must be *poetical*. It is not necessary, however, that every thought in a poem should be figurative; yet the "figurative and the fanciful" must predominate. The conception may be poetical; but this of itself does not make poetry. The measure must be observed as well as the thought.

Prosody treats of the laws of *versification*, (*verse-making*.)

A *verse* is a succession of accented and unaccented syllables, arranged so as to form a *line* of poetry.

A *line* consists of a certain number of *feet*.

A *foot* is a division of a verse consisting of *two* or *three* syllables.

A *syllable* is either *long* or *short*. A short syllable requires half the *time* of a long one for pronunciation.

All accented syllables are long.

All unaccented syllables (except some monosyllables) are short.

Questions.—What is said of poetry? Of what does prosody treat? What is a verse? Of what does a line consist? What is a foot? How are syllables divided? What time does a short syllable require? What syllables are long? What are short?

Monosyllables are either long or short, according to the demands of the verse.

NOTE.—Nouns, verbs, adverbs, adjectives, and interjections, of one syllable, are generally long. Prepositions and conjunctives are, for the most part, short. Articles are always short. Pronouns are short, unless they are *emphatic*.

A long syllable is sometimes designated by the mark, (-), placed over it; as, ōver.

The short syllable is denoted by the semicircle; as, Bakĕr.

There are two kinds of verse—*rhyme* and *blank verse*.

Rhyme is a similarity of sound between the last syllables of two or more lines.

Blank verse has no rhyme.

FEET.

The following are the feet mostly used in English poetry :

The *Iambic*—first short, second long; as, bĕstōw, bĕlōw.

The *Trochee*—first long, second short; as, bākĕr, mākĕr.

The *Spondee*—both long; as, vāin shōw.

The *Dactyl*—one long, two short; as, ěxcĕllĕnt.

The *Anapæst*—two short, one long; as, ĩntĕrvĕne.

The *Amphibrach*—first short, second long, third short; as, cōnfĭnemĕnt.

The *Tribrach*—three short; as, vulnĕrāblĕ.

NOTE 1.—The syllables that have the straight mark over them are accented. The others have no accent.

NOTE 2.—The length of time required in pronouncing a syllable depends upon the nature of the piece.

NOTE 3.—Most poetry is written in Iambic.

Questions.—Are monosyllables long? What parts of speech of one syllable are long? What are short? Are pronouns long or short? How is a long syllable marked? A short? How many kinds of verse are there? What are they? Name the feet of two syllables? Of three syllables? What syllables are accented? Upon what does the length of time required in pronouncing a syllable depend?

METRE.

Metre, or measure, is the proper arrangement of a certain number of feet in a verse.

A verse of one foot is called a Monometer.

A verse of two feet is called a Dimeter.

A verse of three feet is called a Trimeter.

A verse of four feet is called a Tetrameter.

A verse of five feet is called a Pentameter.

A verse of six feet is called a Hexameter.

A verse of seven feet is called a Heptameter, etc.

SCANNING—STANZA.

Scanning is dividing a verse into the feet of which it is composed.

A *stanza* is a combination of two or more verses, constituting a regular division of a poem or song.

NOTE.—The name of the foot must precede the terms which denote the number of feet; as, "Iambic dimeter, tetrameter," etc.

CÆSURAL AND FINAL PAUSES.

There are two pauses peculiar to poetry—the *cæsural* and *final*.

The *cæsural* pause divides the line into two parts. It is usually placed at the end of the fourth, fifth or sixth syllable, in lines of eight, ten or twelve syllables. There is no rule for its position, other than that it is *at* or *near* the middle.

The *final* pause naturally occurs at the end of every line of poetry.

Questions.—What is metre? What is a verse of one foot called? Of two feet? Of three? Of four? Of five? Of six? Of seven? What is scanning? What is a stanza? In naming verse, what is the place of the name of the foot? What is the use of the cæsural pause? Where does the final pause occur?

IAMBIC VERSE.

1. Of one foot :

'Tis swēet

Tō mēet.

2. Of two feet :

"With thēe | wē rise,
With thēe | wē rēign."

3. Of three feet :

"In plā | cēs fār | ōr nēar,
Or fā | mōus ōr | ōbscūre."

NOTE.—The *Iambic* monometer, dimeter, or trimeter, is continued but for a few lines.

4. Of four feet :

"And cōld | ēr still | thē wīnds | dīd blōw,
And dārk | ēr hōurs | ōf night | cāme ōn."

NOTE.—This is called *Iambic tetrameter*. A poem of any length may be written in this measure.

5. Of five feet :

"Yē glit' | rīng tōwns | wīth wēalth | ānd splēnd | ōr
crōwned,
Yē fields | whēre sūm | mēr sprēads | prōfū | siōn
rōund."

NOTE.—This is called *Iambic pentameter*, or *Heroic verse*.

6. Of six feet :

"Thē crū | ēl, rāw | 'nōus hōunds | ānd blōod | y hūn | tērs
nēar.
This no | blest beast | of chase, | that vain | ly doth | but
fear."

NOTE.—This is called *Iambic hexameter*, or *Alexandrine verse*. It requires a pause after the third foot.

Questions.—Give an example of *Iambic* verse of one foot. Of two. Of three. Is the *Iambic* dimeter continued? Give an example of four feet. What is it called? Of five feet. What is this verse called? What is a verse of six feet called? Where does it require a pause?

7. Of seven feet, or *Iambic heptameter* :

“Thêre’s beău | ty āl | āround | ous pāths, | if bût | ous
wāch | fūl eyes
Căn trāce | it ’midst | famil | iar things, | and through |
their low | ly guise.”

NOTE.—Each of the above species of verse may have an additional syllable at the close.

1. Dīsdāinīng.
2. Upōn | ā mōun | taīn.
3. Whēn ōn | hēr mā | kēr’s bō | sōm.
4. Būt hail, | thoū gōd | dēss, sāge | ānd hō | ly.
5. Whāt slēn | dēr yoūth, | bēdēwed | with lī | qūid ō | dūr.
6. Whōse frōnt | cān brāve | thē stōrm, | bût will | nōt rēar
| thē flōw | ēr.
7. Tō scāt | tēr ō’er | hīs pāth | ōf fāme | brīght hūes | ōf
gēm | līke shōw | ērs.

NOTE.—All of our sacred hymns, marked *Short*, *Common*, or *Long Metre*, are composed of *Iambics*.

In *short metre*, the *first*, *second* and *fourth* lines contain each *three Iambic feet*; the *third*, *four*; as,

“Dīd Chrīst | ō’er sīn | nērs wēep?
And shall | our cheeks | be dry?
Let floods | of pen | iten | tial grief
Burst forth | from ev’ | ry eye.”

In *common metre*, the *first* and *third* verses contain *four* Iambics; the *second* and *fourth*, *three*; as,

“Am I | ā sōl | dīer ōf | thē crōss,
A fol | lower of | the Lamb?
And shall | I fear | to own | his cause,
Or blush | to speak | his name?”

Questions.—What is a verse of seven feet called? May any of these verses have an additional syllable? Give examples. Of what are our hymns, marked short, common, or long metre, composed? Describe short metre. Common metre.

In *long metre*, each line consists of four Iambics; as,

“Běfōre | Jēhō | vāh’s āw | fūl thrōne,
 Ye na | tions bow | with sa | cred joy;
 Know that | the Lord | is God | alone;
 He can | create, | and he | destroy.”

TROCHAIC VERSE.

1. The shortest Trochaic verse consists of one foot with an additional syllable; as,

“Tūmūlt | cease;
 Sink tō | peace.”

2. The next consists of two trochees; as,

“Wishēs | rising,
 Thoughts sur | prising.”

NOTE.—Sometimes an additional foot appears; as,

“In thē | dāys ōf | old,
 Stōries | plainly | tōld.”

3. The third consists of three trochees; as,

“Gō whēre | glōry | wāits thēe,
 But when | fame e | lates thee.”

NOTE.—An additional syllable sometimes appears; as,

“’Tis rē | ligiōn | thāt cān | give
 Sweetest | pleasure | while we | live.

4. Of four feet; as,

“Rōund ūs | rōars thē | tempēst | lōudēr.”

5. Rarely of five feet.

NOTE.—The sacred hymns, marked “8s & 7s,” or “7s,” are composed of trochees; as,

Questions.—Describe long metre. Of what does the shortest trochaic verse consist? The next? May an additional syllable be added? Of what does the third consist? The fourth? Is the fifth ever used? Of what are the sacred hymns, marked “7s & 8s,” composed?

‘ God is | love ; his | mercy | brightens
 All the | path in | which we | rove ;
 Bliss he | wakes, and | woe he | lightens ;
 God is | wisdom, | God is | love.”

The odd lines are composed of four trochees, and the *even* of three trochees and the first syllable of an Iambic.

The odd lines are *trochaic tetrameter, complete* ; and the even, *trochaic tetrameter, defective*.

Hymns marked “7s” are of this latter class.

Hymns marked “8s, 7s, & 4s,” are *Trochaic* ; as,

“ On the | mountain | top ap | pearing, (Tro. tet., complete.)
 Lo ! the | sacred | herald | stands, (Tro. tet., defective.)
 Welcome | news to | Zion | bearing ; (as the first.)
 Zion, | long in | hostile | lands ; (as the second.)
 Mourning | captive, (Trochaic Dimeter.)
 God him | self will | loose thy | bands.” (as the second.)

DACTYLIC VERSE.

This species of verse is little used. The following varieties may be noted :

1. Of one foot ; as,

“ Chēerfūlly,
 Tēarfūlly.”

2. Of two feet ; as,

“ Frēe frōm ānx | iety,
 Cāre, ānd sǎ | tiēty.”

3. Of three feet ; as,

“ Weāring ā | wāy īn hīs | yōuthfūlnēss,
 Loveliness, | beauty, and | truthfulness.”

4. Of four feet ; as,

Questions.—Of what are the odd lines composed ? The even ? What is the name of the odd lines ? Of the even ? What hymns are of this class ? What hymns are trochaic ? Is dactylic verse much used ? Give the varieties.

“Bāchēlōr’s | hāl, whāt ā | qūare loōking | plāce it is!
 Sure but I | think what a | burning dis | grace it is
 Never at | all to be | getting a | wife.”

ANAPÆSTIC VERSE.

1. Of one foot; as,

“Būt tōo fār
 Eāch prōūd star.”

2. Of two feet; as,

“Cōme āwāy | tō thē skīes,
 My belov | ed arise.”

3. Of three feet; as,

“O yē woōds, | sprēad yōur brānch | ēs āpāce;
 To your deep | est recess | as I fly;
 I would hide | with the beasts | of the chase,
 I would van | ish from ev | ery eye.”

4. Of four feet; as,

“Māy I gōv | ěrn my pās | sions with āb | sōlūte swāy,
 And grow wi | ser and bet | ter as life | wears away.”

THE AMPHIBRACH.

This is very little used. The following may be scanned in this way, or be made a Dactyl:

“Hōw fīrm ā | foūndātion, | yē saīnts ōf | thē Lōrd,
 Is laid for | your faith in | his excel | lent word!”

As Dactylic verse:

“Hōw fīrm | ā foūndā | tiōn, yē saīnts | ōf thē Lōrd,
 Is laid | for your faith | in his excel | lent word!”

Questions.—What anapestic verses are used? Is the amphibrach used? Give an example.

By this method, it will be seen that the first foot in each verse is an *Iambic*; while the others are Dactyls.

The Pyrrhic and Tribrach are used to vary the other feet.

It is often the case that two or more feet are blended together in the same verse.

PYRRHIC AND IAMBIC.

“And tō | thē dcād | my will | ĩng sōul | shāll gō.”

TROCHEE AND IAMBIC.

“Tyrānt | ānd slāve ! | thōse nāmes | ōf hāte | ānd fēar.”

IAMBIC AND SPONDEE.

“Förbeār, | greāt mān ; | ĩn ārms | rēnōwn’d, | förbeār.”

IAMBIC AND ANAPÆST.

“My sōr | rōws I thēn | mīght āssūage
 In thē wāys | ōf rēli | gion ānd trūth ;
 Might learn | from the wis | dom of age,
 And be cheer’d | by the sal | lies of youth.”

BLANK VERSE.

Blank verse is better adapted to grave subjects than rhyme. The lines may run into each other with perfect freedom. This species of verse is either in *Heroic measure*, or in *five Iambics*. Milton, Pollok, Cowper, Thomson, Armstrong, and Akenside, are the principal writers in this species of verse.

Questions.—For what are the Pyrrhic and Tribrach used? Are feet ever blended? Give examples. To what is blank verse adapted? In what measure is it written?

FIGURES OF SPEECH.

A *figure of speech* is a peculiar mode of speaking, in which a *word* or *sentence* is to be understood as conveying a meaning very different from its common and *literal* meaning. These figures of speech are sometimes called *tropes*; i. e., *turns*. This subject belongs to Rhetoric. The following are the principal of these :

Personification, Simile, Metaphor, Allegory, Metonymy, Synecdoche, Hyperbole, Vision, Apostrophe, Interrogation, Exclamation, Antithesis, Climax, Irony, Paralipsis, Onomatopœia.

1. *Personification* is the attributing *life, intelligence, etc.*, to inanimate objects, *personality* to inferior animals; as, "These very *walls reproach me.*" "The ants replied, '*If you sang in summer, dance in winter.*'"

2. *Simile* expresses the resemblance which one object bears to another; generally expressed by *like, as, or so*; as, "He is *like* a lion."

3. *Metaphor* is the attributing the *qualities* or *name* of one object to another, on account of some resemblance between them; as, "He is a lion."

NOTE.—The difference between a simile and metaphor is, that *like, so, or as*, is not used with the metaphor.

Questions.—What is a figure of speech? Name the principal figures of speech. What is Personification? Simile? Metaphor? What is the difference between simile and metaphor?

4. *Allegory* is the narration of fictitious events, for the purpose of illustrating or conveying some important truth; as, "The kingdom of heaven is like to a grain of mustard-seed, which a man took, and sowed in his field:" etc. (Matt. xiii. 31.)

5. *Metonymy* is the changing of names between things related. It is founded on the following relations:

1st. *Cause and effect*; as, "*Hoary hairs* should be respected;" i. e., *old age*.

2d. *Posterity and progenitor*; as, "Hear, O *Israel*;" i. e., *descendants of Israel*.

3d. *Subject and attribute*; as, "*Kindness and goodness* shall triumph;" i. e., *the kind and good*.

4th. *Place and inhabitant*; as, "All *Judea* went out to him;" i. e., *the people of Judea*.

5th. *Container and thing contained*; as, "Our *forts* opened a fire;" i. e., *the soldiers in the forts*.

6th. *Sign and thing signified*; as, "The *sceptre* shall not depart from *Judah*;" i. e., *kingly power*.

7th. *Material and thing made of it*; as, "His *steel* glittered;" i. e., *his sword*.

6. *Synecdoche* is using a *definite* for an *indefinite* number; the name of a part for the whole, and of the whole for a part; as, "*Ten thousand*," for any large number; the "*head*" for the "*person*."

7. *Hyperbole* is an exaggeration; as, "He is stronger than a lion."

8. *Vision* is representing past events or imaginary scenes as present; as, "*Cæsar leaves Gaul, crosses the Rubicon, and enters Italy*;" i. e., *left Gaul, etc.*

Questions.—What is Allegory? What is Metonymy? Upon what relations is founded? What is Synecdoche? Hyperbole? Vision?

9. *Interrogation* is the asking of questions, for the purpose of making emphatic the reverse of what is asked; as, "How then comfort ye me in vain?"

10. *Exclamation* is the expression of some strong emotion; as, "Oh! how good the Lord is!"

11. *Antithesis* is placing opposites in contrast, for the purpose of displaying their difference; as, "A *wise* son maketh a glad father; but a *foolish* son is the heaviness of his mother."

12. *Climax* is the arrangement of a succession of particulars in such a way that the weakest may stand first, and that each may rise in importance and make a deeper impression than the one preceding it; as, "Add to your *faith, virtue*; and to *virtue, knowledge*; and to *knowledge, temperance*; and to *temperance, patience*; and to *patience, godliness*; and to *godliness, brotherly kindness*; and to *brotherly kindness, charity*."

13. *Apostrophe* is turning from the regular course of the subject to an address; as, "Death is swallowed up in victory. O death, where is thy sting?"

14. *Irony* is expressing the opposite of what is intended to be understood; as, "What, though his head be empty, provided his commonplace-book be full."

15. *Paralipsis* is the pretended concealment of what one is actually telling; as, "I do not speak of his *recklessness, extravagance*," etc.

16. *Onomatopœia* is using words formed to imitate sounds; as, "*Bow wow*," for the barking of a dog.

Questions.—What is Interrogation? Exclamation? Antithesis? Climax? Apostrophe? Irony? Paralipsis? Onomatopœia?

CAPITAL LETTERS.

1. The first word of every entire sentence should begin with a capital; as, "He comes."

2. Every proper name, or title of honor, should begin with a capital; as, "Mr. Jones."

3. Names of Deity, or pronouns referring to those names, should begin with capitals; as, "God, Our Refuge."

4. The first word of every line of poetry should begin with a capital.

5. The words, *I* and *O*, should be written in capitals.

6. Every important word in the title of a book, or essay, should begin with a capital; as, "Edwards on the Will."

7. Adjectives derived from proper names should begin with a capital; as, "The *American* fleet."

8. When objects without life are passionately addressed as if they had life, their names should begin with capitals; as, "Tell me, ye Winds."

9. Important historical names should begin with capitals; as, "The American Revolution."

10. The first word of a direct quotation should begin with a capital, if it forms complete sense; as, Mary said, "He will go."

PROMISCUOUS EXERCISES.

When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow.—ADDISON.

A minute philosopher, therefore, that would act a consistent part, should have the diffidence, the modesty, and the timidity, as well as the doubts of a skeptic.—BERKLEY.

Were life an unbroken summer of prosperity, an elysian field full of shady groves, delectable fruits, singing birds, and never-failing fountains; were believers not called to labors and trials, sick-beds and separations; were they not beset with pitfalls and snares, prowling beasts and hissing serpents, they might be induced to make this world the scene of their content, and strive to build their immortality on this side of the tomb.

I pity bashful men, who feel the pain
Of fancied scorn and undeserved disdain,
And bear the marks upon a blushing face
Of needless shame and self-imposed disgrace.
Our sensibilities are so acute,
The fear of being silent makes us mute.—COWPER.

Totally occupied with this new species of existence, I had already forgot the light, though the first part of my being, which I recognized.

We may rather suppose that Nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; that there are innumerable regions of imagination yet unexplored; and that all future generations will continue to make discoveries of which *we* have not the least idea.

Hold your peace, let me alone, that I may speak, and let come on me what will.—BIBLE.

If I wait, the grave is mine house; I have made my bed in the darkness.—BIBLE.

The fear of the Lord is to hate evil: pride, and arrogancy, and the evil way, and the froward mouth, do I hate.—BIBLE.

He that withholdeth corn, the people shall curse him: but blessing shall be upon the head of him that selleth it.—BIBLE.

I am going to wade the stream of misery, and I see an inaccessible bank before me on the other side; where I may find it accessible I do not yet know.—JOHN FOSTER.

There is eternity; you have lived perhaps thirty years; you are by no means entitled to expect so much more life; you at the utmost will very soon, *very* soon die! What follows? Eternity! a boundless region; inextinguishable life; myriads of mighty and strange spirits; vision of God; glories, horrors.—IBID.

Indisposition of mankind to think, makes the world a vast dormitory of souls. The heaven-appointed destiny under which they are placed, seems to protect them from reflection; there is an *opium sky* stretched over all the world, which continually rains soporifics.—IBID.

How could you estimate so meanly your mind, with all its capacities, as to feel no regret that an endless series of trifles should seize, and occupy as their right, all your thoughts, and deny them both the liberty and the ambition of going on to the greatest object? How, while called to the contemplations which absorb the spirits of Heaven, could you be so patient of the task of counting the flies of a summer's day?
—JOHN FOSTER.

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.—GRAY.

“Live while you live,” the epicure would say,
“And seize the pleasures of the present day.”
“Live while you live,” the sacred preacher cries,
“And give to God each moment as it flies.”
Lord, in my views let both united be;
I live in pleasure when I live to thee.—DODDRIDGE.

Fierce, hardy, proud, in conscious freedom bold,
Those stormy seats the warrior Druses hold;
From Norman blood their lofty line they trace,
Their lion-courage proves their generous race.—HEBER.

—amid them stood the tree of life
High eminent, blooming ambrosial fruit
Of vegetable gold.—MILTON.

FUTURITY is *the greatness of man, and that hereafter* is the grand scene for the attainment of the fulness of his existence. When depressed and mortified by a conscious littleness of being, yet feeling emotions and intimations which seem to signify that he should not be little, he may look to futurity and exclaim, “I shall be great yonder!” When feeling how little belongs to him, how diminutive and poor

his sphere of possession here, he may say, "The immense futurity is mine!" Looking at man, we seem to see a vast collection of little beginnings, attempts, failures—like a plantation on a bleak and blasted heath. And the progress in whatever is valuable and noble, whether in individuals or communities, is so miserably difficult and slow. So that "the perfectibility of man," in the sense in which that phrase has been employed, stands justly ridiculed as one of the follies of philosophic romance. Then how delightful it is to see revelation itself, pronouncing as possible, and predicting as to come, something "perfect" in the condition of man.—**FOSTER.**

Art is long, and time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.—**LONGFELLOW.**

Life, like a dome of many-colored glass,
Stains the white radiance of eternity.—**SHELLEY.**

The blithe birds of the summer-tide are flown;
Cold, motionless, and mute, stands all the wood,
Save as the restless wind, in mournful mood,
Strays through the tossing limbs with saddest moan.
The leaves it wooed with kisses, overblown
By gusts, capricious, pitiless, and rude,
Lie dark and dead amid the solitude;
Where through it waileth desolate and lone.
But with a clearer splendor sunlight streams
Athwart the bare, slim branches; and on high
Each star, in Night's rich coronal that beams,
Pours down intenser brilliance on the eye;
Till dazzled Fancy finds her gorgeous dreams
Outshone in beauty by the autumn sky!—**PIKE.**

True wit is nature to advantage *dressed* ;
What oft was thought, but ne'er so well *expressed*.

Whoever thinks a faultless piece to *see*,
Thinks what ne'er was, nor is, nor e'er shall be.

The goddess heard, and bade the muses raise
The golden trumpet of eternal praise :
From pole to pole the winds diffuse the sound
That fills the circuit of the world around.

Then the shrouds drop ;
The downy feather, on the cordage hung,
Moves not : the flat sea shines like yellow gold
Fused in the fire, or like the marble floor
Of some old temple wide.

Avarice, one great blight of happiness, entering the sacred precincts of the soul, devastates its beauties ; and, alas ! my friends, it too often saps the foundations of virtue, which is the greatest ornament of character ; and, the noblest impulses of the soul having been paralyzed, the seekers of pleasure, cheated as to the real object of life, and wishing to grasp some supposed good, experience naught but pain and shame.

NOTE.—The above sentence contains an example of every rule of Syntax.

“*I can't*,” is the watchword of the weak and timid ; “*I can, I will*,” that of the strong and brave. Better aim high, and fall below the mark, than have no aim at all.

The Southern States seceded from the United States Government. “Had they the right to do this?” is a question of no little importance. To answer this question properly, we must look to the obligations which bound them to the Union. The *Constitution*, adopted by the States, was the only basis of union between the States. It is evident, therefore, that upon the observance of the Constitution by all those States that had agreed to live together under it, rested the

entire obligation of any State to remain in the Union. Nearly all the Northern States violated the plain letter of the Constitution in their efforts to abolish or circumscribe slavery; for the Constitution, which the States all agreed to live under, was a *slave* Constitution. The North refused to abide by this Constitution. They violated their solemn pledge, and used their efforts to destroy our property. Was it *wrong* for us to separate from a people who would not regard their obligations to us? who were using their utmost energies to destroy our *equality*, our *property*, our *respectability*, and take upon *themselves* the management of *our own* property, and thus make us their *slaves*? No sane man, unbiased by prejudice, can say that it was. Our obligations, *legal* and *moral*, to live with them, ceased when they departed from the Constitution. *Secession*, or *ignominious submission*, was our only remedy. The States that seceded, therefore, did *right*.

Jeff. Davis, the first President of the Southern Confederacy, at once the model *statesman* and distinguished *warrior*, has so acted as to endear himself to every true patriot of the South. He is the pride of his friends, the terror of his foes.

“Truth, crushed to earth, will rise again—
The eternal years of God are hers;
But error, wounded, writhes in pain,
And dies amid her worshippers.”

He who spends all his time in decorating his *body*, shows how little he cares for his *soul*.

Life is worse than lost, if it is not spent in preparing to *die*.



